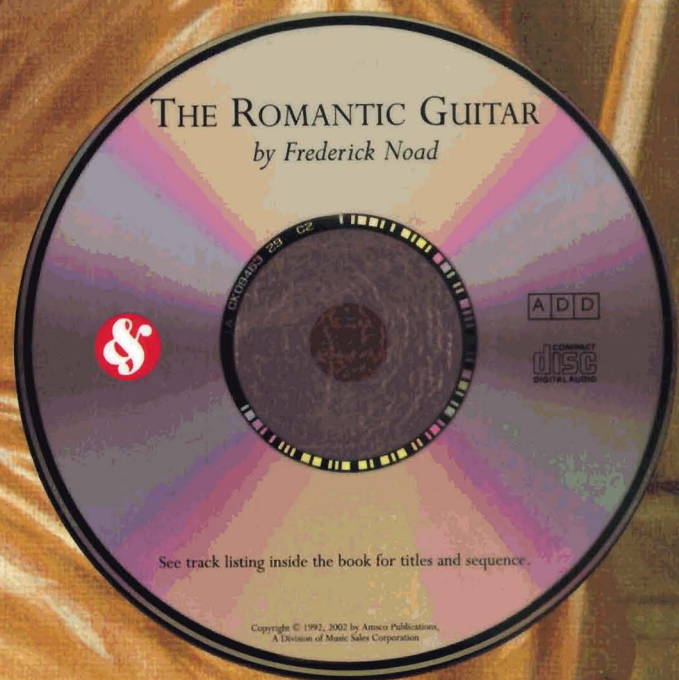


The Frederick Noad Guitar Anthology

The Romantic Guitar.



Solos, duets and songs by Coste, Arcas, Ferrer, Tárrega
and other guitar masters of the Romantic era.

The Romantic Guitar.

Selected and transcribed by
Frederick Noad.

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Compact Disc Track Listing

Recording artists:

Frederick Noad (FN), Edward Flower (EF), Jeff Cogan (JC),

Greg Newton (GN) Guitar

Hayden Blanchard (HB) Tenor

- | | | |
|---|--------|---------------------------|
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| 2. Terpsichore Op.45 | FN, EF | José Ferrer |
| 3. Nocturne Op.4 No.2 | EF | Johann Kaspar Mertz |
| 4. Barcarolle Op.51 No.1 | JC | Napoleon Coste |
| 5. El Elegante | EF | José Broca |
| 6. Cherry Ripe | HB, FN | Horn/Herrick/Sola |
| 7. A Ma Mie, Valse de Concert | JC | Alberto Obregón |
| 8. Estudio Fácil y Brillante | EF | José Costa |
| 9. 'Tis The Last Rose
of Summer | HB, FN | Traditional/Moore/Pratten |
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Kinderscenen, Op.15 | EF | Schumann/Noad |

Preface

The Frederick Noad Guitar Series is a response to the need of the very large number of players who have mastered basic guitar techniques and want interesting and well written musical selections for further study and enjoyment. There is an enormous amount of music for the guitar, rivalling or surpassing in quantity that for any other instrument. But the quality of both music and fingering varies enormously, and it is probably true that there is more bad or dull music in print for this instrument than for any other.

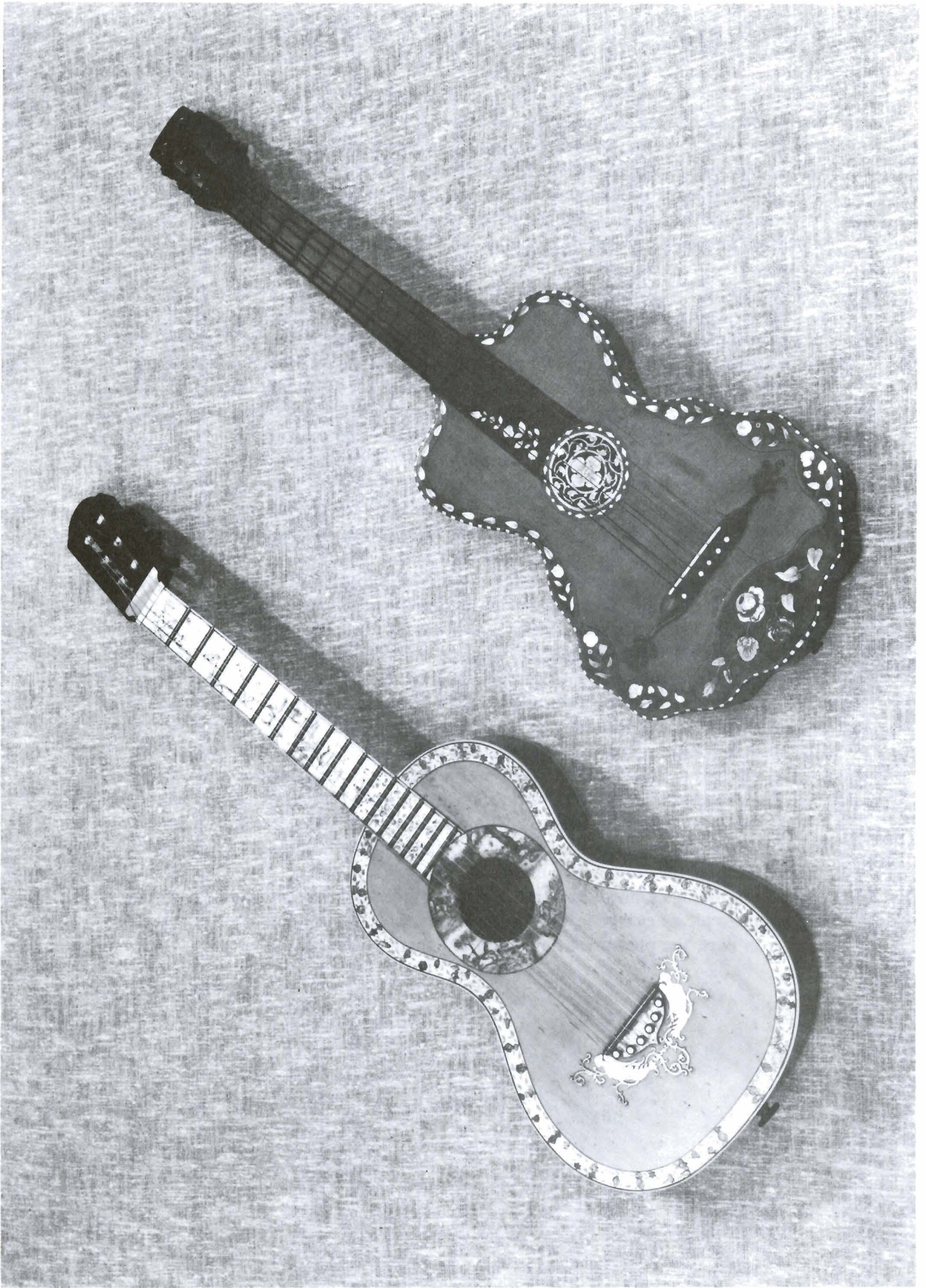
The reasons for this poor quality are not hard to find. First, few major composers wrote for the guitar since technical difficulties demand that the composer either play the guitar himself or work closely with a player. Second, the many players who wrote music for the guitar were usually poor composers relying on special effects or superficial charm to attract the listener. Third, editors have rarely had the specialised knowledge to recognise a good guitar piece and have printed music for the guitar that would be considered totally inadequate if published for the piano or violin.

It is thus difficult for even the accomplished player to find good music. Outlets for guitar scores are usually confined to major cities; the majority of players must shop from catalogues supplied by publishers and invariably have to discard much of what they buy. Anthologies are few, and in many of these the player responsible for fingering has altered the original score to suit his own taste.

There does exist, however, much fine music, and I think that such music should be presented in reasonably priced and easily accessible editions. This series attempts to meet this goal. The series is conceived in four parts – Renaissance, Baroque, Classical and Romantic. The books contain original transcriptions as well as recognised favourites and present much music unavailable elsewhere. In addition, I have put each period in perspective and introduced the major composers, forms, and playing styles of the time. The selections are classified in three levels: basic, intermediate, and advanced. Brief notes are given at points of technical difficulty. It is hoped that the learner will find enjoyment in the early sections and that the seasoned player will find material in the more challenging works. However, at all levels I have tried to maintain a high standard of musical interest. The selections have been carefully transcribed from original sources, either manuscript or first edition, and every effort has been made to respect the composer's intention.

These anthologies, however, must inevitably represent the taste of one person. It is impossible to please everyone, but I hope most sincerely that other players will share, at least in part, the pleasure I have found in these selections.

FREDERICK NOAD



Two romantic guitars of the Mid-nineteenth century.

Introduction

The title of this book, 'The Romantic Guitar', refers more to the flavour of the music than to the Romantic period with which it coincides only approximately. The starting point is really the end of the era of Sor and Giuliani, which also marked the end of one of the *craze* periods of the guitar. In the period that followed only a handful of composers and teachers kept allegiance to the guitar in the face of overwhelming competition by the pianoforte for the position of domestic musical instrument. Coste in France, Mertz in Germany and Austria, Arcas in Spain and Madame Pratten in England all contributed to the survival of the guitar as a concert instrument through a difficult period until the figure of Francisco Tárrega arrived to cross all boundaries and launch a new wave of popularity.

Napoleon Coste (1806-1883) came to Paris in 1830 and commenced studies with Fernando Sor. Paris in the thirties was also the home of the Spaniard Dionisio Aguado and the Italians Matteo Carcassi and Ferdinando Carulli, all of whom made major contributions to the 'Classical' era. In 1838 he appeared with Sor in what must have been one of the latter's final concerts before his death in 1839. In the following year Coste commenced his publishing career, which amounted to 53 works with opus number and included chamber music and songs as well as solo guitar works. He is perhaps best known for his '25 Etudes de Genre' (three of which are included in this volume), his expanded edition of Sor's Method, and his rediscovery of the music of the baroque guitarist Robert de Visée, whose works he transcribed from tablature and adapted to the six string guitar. This later aroused interest not only in de Visée, but also in the whole resource of baroque guitar music lying forgotten in an outdated form of notation.

In 1856 the Russian nobleman Nikolai Makaroff, a dedicated *aficionado* of the guitar, held a competition to encourage the production of new guitar works. At the judging in Brussels Coste was awarded the second prize, the first going to Johann Kaspar Mertz (1806-1856) who alas died before he could collect it.



*Referring back to the romanticism of an earlier age –
detail on the back of the guitar.*



A nineteenth century romantic view of a mother entertaining her children.

Mertz's career really established itself when he moved to Vienna at the age of 34 and enjoyed the patronage of the Empress Carolina Augusta. Successful concerts in Vienna were followed by extensive tours through Poland, Germany and Russia, and in 1842 a joint concert appearance in Dresden with the pianist Josephine Plantin resulted in a friendship, further joint concerts, and finally marriage.

In 1846 Mertz nearly lost his life when his wife, in ignorance, overdosed him with strychnine which had been prescribed for his neuralgia. After a long convalescence he recovered his health, and was re-established as a teacher and performer until, following a highly successful sold-out concert in 1848, all musical activity in the area ceased due to the upheavals in Austria and the Hungarian revolution. By 1851, after a difficult period, the couple were again in the limelight performing in the palace of Grand Duke Esterházy and the Concert Hall of the Gesellschaft der Musikfreunde. In 1855 they played a command performance in the royal palace of Salzburg, at which King Ludwig of Bavaria was much fascinated with Mertz's ability and insisted upon examining his guitar after the performance to verify that such wonderful music could come from such a source. Never robust, he died in 1856 after a period of ill health. Mertz was a prolific composer, with works numbered to Opus 100. The varying quality of these leads one to believe that his



A street scene in Mertz's Vienna.

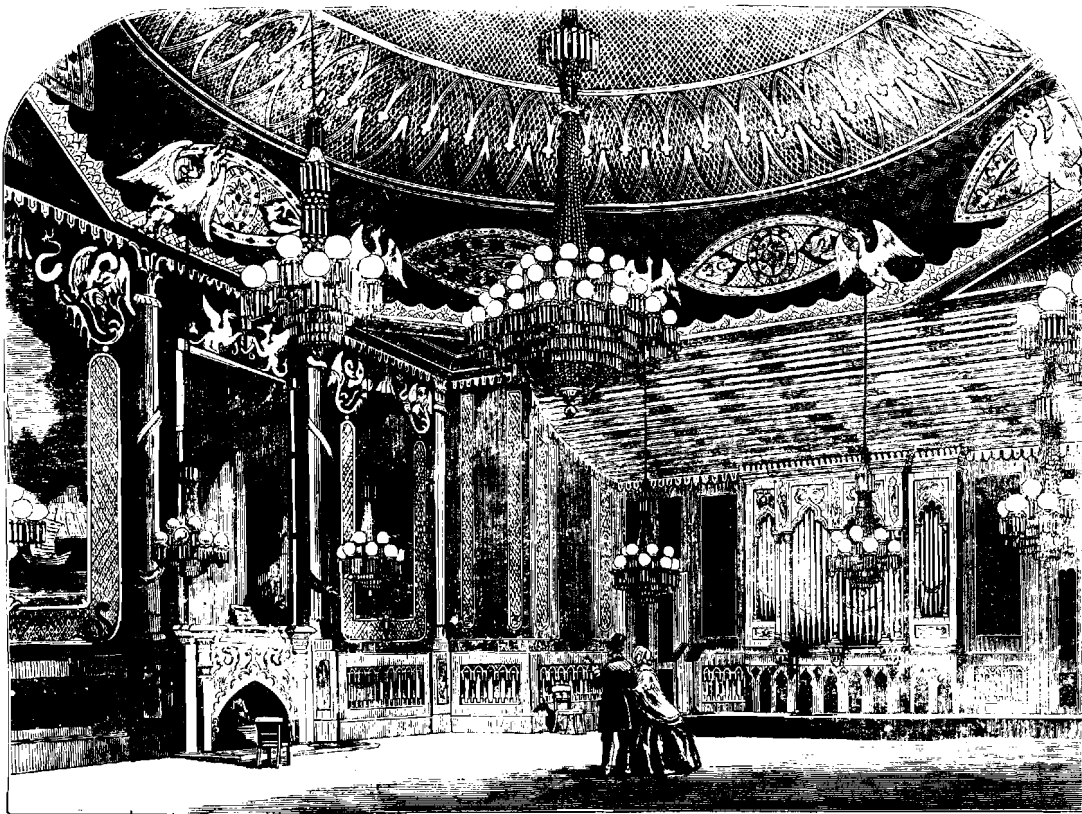
strength was probably greatest as a performer, though a number of his works were well received, in particular the 'Bardenklange' or 'Music of the Bards'. One of the best of these pieces, 'An Malvina' is included in this volume, together with a simple but charming Nocturne from one of his earliest works.

During this period the guitar flourished in Spain as a national instrument, and it is really there that the seeds lie of its later return to general popularity. After the death of Aguado, who had returned from Paris to Madrid for the final eleven years of his life, the most celebrated guitarist to emerge was Julian Arcas (1832-1882). Contemporary accounts bear witness to Arcas' dazzling and flawless technique, and his highly successful concert before Royalty at the Brighton Pavilion in England is evidence of a celebrity beyond the borders of his native country. Apart from serving as a role model for Tárrega and other aspiring Spanish guitarists, Arcas introduced new material to the concert stage in the form of *classicalized* compositions based on regional folk dances. The 'Jota' and 'Panaderos' included in this book are among the best examples of his work in this area. Such compositions were designed to dazzle, and this tradition has been carried on by Spanish guitarists of exceptional technique making semi-formal appearances with dance troupes.

Arcas also may be considered to have made a major contribution in his friendship and collaboration with the guitar maker Antonio de Torres. The innovations of Torres, which included an enlargement of the body and a new system of bracing the soundboard, gave to the guitar an extra volume and resonance in a form that has been almost universally copied since. The instrument played by Arcas for many years was known as 'La Leona'.

After years of touring Arcas retired to his native town of Almeria, where he established a grain business. He had achieved distinction as a professor of the Royal Conservatory, and had been awarded a knighthood of the distinguished Spanish order of Carlos III. However it seems that his business life was less successful, and he returned to the concert stage, dying in Antequera on tour in 1882.

Also respected as a friend by Arcas (he dedicated his 'Mi Segunda Epoca' to him) was José Brocá (1805-1882) who after a period in the French army settled in Barcelona and established himself as a teacher and performer. He was known for his interpretations of Sor's works, and had an outstanding right hand facility, particularly for arpeggios. His



The Music Room at Brighton where Julian Arcas played before royalty.

published works were lightweight but charming, particularly the waltzes in the typical style of the salon music of the mid-century. Two of these are included in this collection.

Among Brocá's pupils was José Ferrer (1835-1916), a prolific composer of romantic miniatures. After a successful early career in Barcelona, Ferrer moved to Paris where for 16 years he enjoyed a considerable reputation as a player and teacher. He returned to Barcelona in 1898 to become guitar professor at the Liceo Conservatory. The dedications on his published works give evidence of a wide acquaintance in the world of music and painting, and include 12 Minuets dedicated to Francisco Tárrega (1852-1909).



Home music in the late nineteenth century.

It is hard to assess fully the reason for Tárrega's profound influence on the future of the concert guitar. Those who heard him play say he had a totally individual sound of exceptional beauty but it was not totally as a virtuoso that his reputation spread. Indeed his student and biographer Emilio Pujol* shows us a man who later in life turned down numerous concert opportunities and seemed happiest playing for intimate friends and admirers. At the age of ten he heard Arcas in concert in his home town of Castellón, and after the event his parents persuaded the celebrated guitarist to audition him. Impressed by the child's obvious ability Arcas invited the parents to send him to Barcelona where he undertook personally to direct his studies. The family were extremely poor but eventually raised the means to send him, but the result was not a success. Unhappy with the relatives to whom he had been consigned, Tárrega took to playing in street cafés and taverns passing the hat around to survive. Pujol does not mention any lessons with Arcas at this time, and a distracted father had to suffer privation and indignity to find him and return him to his home. In spite of the lost opportunity he was profoundly influenced by Arcas' concert and the extended possibilities of the guitar. At the same time he heard his first really good guitar, the celebrated 'La Leona' made by Torres.

In 1874, at the age of 22, Tárrega entered the Royal Conservatory, and made a profound impression when invited to play a private concert for the professors of the establishment. By 1878 his reputation was firmly established and a revue in Barcelona named him as Spain's leading guitarist. His programmes included many transcriptions from the classics, his own original works and such crowd-pleasers as 'Aires Nacionales'.

As a teacher Tárrega generated profound respect and devotion. His pupils Emilio Pujol, Miguel Llobet, Maria Rita Brondi and Daniel Fortea all went on to distinguished careers in which they introduced Tárrega's teaching to the next generation of aspiring guitarists. Tárrega died in Barcelona in 1909, mourned by a large circle of friends and admirers.

Although much criticized for adapting unsuitable works to the guitar, it was the superior ability with which Tárrega handled transcription that elevated his work above the many unskilled operatic fantasies so popular in the nineteenth century. His trained background, coupled with an innate romantic musicality and thorough knowledge of the instrument created a type of repertoire that really exploited the possibilities of the guitar. It is possible to see in his fingerings a much more sophisticated use of the fingerboard than that of his contemporaries. I have included two of his most successful transcriptions that have appeared frequently on concert programmes to this day.



The guitar as a vehicle for a young lady's accomplishments.

Tárrega gave two concerts in London in 1880. The principal figure in the guitar world of England at that time was Madame Sydney Pratten (1821 - 1895), née Josephina Pelzer, who as a child prodigy had given concerts with the young Regondi. On hearing Tárrega play she impulsively took a gold bracelet from her wrist and gave it to him; a gift that he much treasured. Madame Pratten had a distinguished teaching clientèle amongst the nobility, and published a method and many light works, most of which unfortunately were for the guitar tuned to an E major chord – an innovation that she tried hard to spread. Her versions of Moore's Irish Melodies, two of which are included here, are among her most successful publications.

Also a Tárrega pupil, and like Madame Pratten patronized by London society was Alberto Obregon (1872 - 1922) who gave command performances on a number of occasions for King Edward and Queen Alexandra. His published works are full of lively effects, some of them original, and he had a strong melodic gift. The two works I have chosen have particularly catchy tunes.

The period thus covers Victorian and Edwardian times when tastes were on the whole more sentimental than today. Music publishing flourished, and an enormous quantity of trivial music appeared for the guitar, with endless arrangements intended to serve as home reminders of a night at the opera, a function now better served by records. The search for the better material has been long and broad, from Vahdah Olcott Bickford's library in California to the fine collection of Wilfred and Kay Appleby now in the Guildhall School of Music in London; from the remarkable treasury collected by the engineer Boije in Stockholm to the outstanding resource of Spanish music at the Orfeo Catalan in Barcelona. As usual I have drawn on the best period editions, and I hope that the final selection will provide entertaining and enjoyable reading.

* Tárrega, *Ensayo Biografico*. Lisbon, 1960.



Portraits of King Edward VII and Queen Alexandra who patronised Alberto Obregon.

à mon élève Mme Marguerite Bourel

Minuet

From 'Pensées Melodiques', Op. 38 No. 1

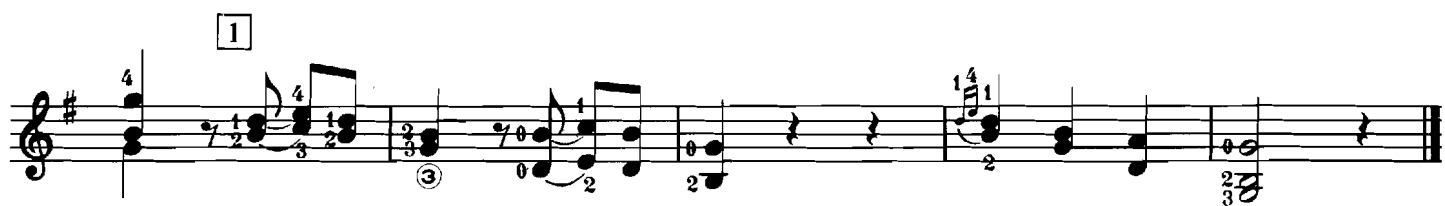
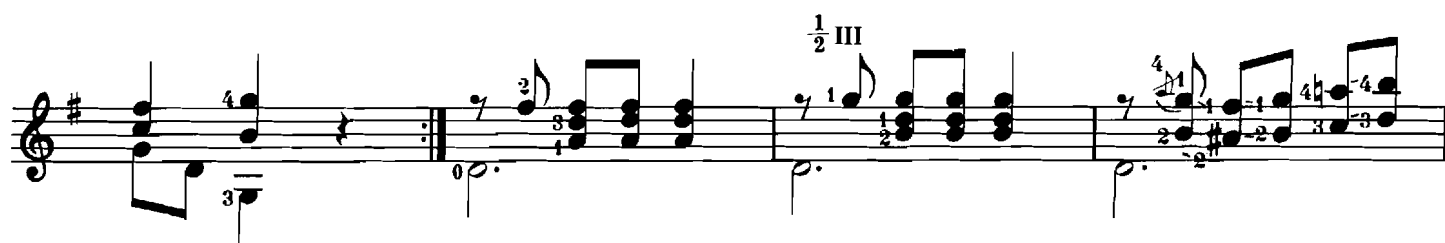
José Ferrer was a student of José Brocá (see page 10) and was active as a teacher and a player in Barcelona. In 1882 he established himself in Paris teaching at the 'Académie Internationale de Musique', and France remained his home until 1898 when for three years he returned to Barcelona as guitar professor at the Liceo Conservatory. After another spell in Paris he retired in 1905 to Barcelona where he remained until his death in 1916. Ferrer's music reflects his strong melodic gift. Romantic in style and modest in difficulty technically, his pieces (some 100 in all) provide a resource of much charm for the amateur. The original edition by J. Pisa of Paris has sparse fingering so I have added some clarification.

[1] Note the double slurs here and in the next measure. In this case the C and E are played by the left hand alone, with the third and fourth fingers.

José Ferrer
(1835-1916)

Andante

(mf)



Sicilienne

Op. 38 No. 4

The *Sicilienne* (Italian Siciliano) was a dance type of Sicilian origin of moderate tempo and gentle lyrical feeling. It is often compared to the *Pastorale*.

[1] *The third finger slides from the F# up to the C with sufficient force to sound the C by itself without the right hand playing. This technique is known as the arrastre or glissando.*

José Ferrer
(1835-1916)

Andantino

(mf)

arm

$\frac{1}{2}$ V $\frac{1}{2}$ IV

II

arm

p *con espressione*

arm

1

II

p



Drawing of a guitarist by Manet.

Terpsichore

- 1 Note the arrastre technique (see note 1 to the previous piece).
- 2 Play the B shown as a grace note, and immediately slide the 4th finger up to sound the high F. An intense vibrato will help to sustain the F. This is done on the first string.
- 3 The indication is that at this point the waltz may be repeated if so desired. In this case the small repeats would be ignored, the 'second time' measures being used in both cases.

Introduction

1st Guitar

(*mf*)

2nd Guitar

A musical score for the song "The Rose Tree". The score is written for two staves, both in treble clef. The key signature has one sharp (F#), and the time signature is 1/2. The melody is on the upper staff, and the accompaniment is on the lower staff. The melody consists of eighth and quarter notes, with some triplets and a final measure with a 1/2 time signature. The accompaniment features a steady eighth-note bass line and chords. The title "The Rose Tree" is written in a decorative font at the bottom of the page.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody in the top staff begins with a quarter note G4, followed by a quarter rest, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff provides a simple accompaniment, starting with a quarter note G2, followed by a quarter rest, and then a series of eighth notes: A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. The piece concludes with a final chord of G4 and G2.

1

2

2

rit.

12

Waltz

First system of musical notation. The treble clef staff contains a melodic line with various fingerings (1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4) and a dynamic marking of *f*. The bass clef staff contains a bass line with a dynamic marking of *p*. A double bar line is present in the middle of the system.

Second system of musical notation. The treble clef staff continues the melodic line with fingerings (2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4). The bass clef staff continues the bass line. A *rit.* (ritardando) marking is present in the final measure of the system.

Third system of musical notation. The treble clef staff features a melodic line with fingerings (1, 1, 4, 2, 1, 2, 4, 1, 2, 4, 1, 2, 4) and a dynamic marking of *a tempo*. The bass clef staff continues the bass line.

Fourth system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *p*. The bass clef staff contains a bass line with a dynamic marking of *f*. A double bar line is present in the middle of the system.

Fifth system of musical notation. The treble clef staff contains a melodic line with fingerings (1, 4, 2, 1, 2, 4, 2, 1, 4, 1, 2, 4) and a dynamic marking of *9th Pos.*. The bass clef staff contains a bass line with a dynamic marking of *3*. A double bar line is present in the middle of the system.

First system of musical notation, measures 1-6. The key signature is two sharps (F# and C#). The notation includes fingerings (1, 4, 1, 2, 1, 4, 2, 1, 1, 4, 2) and a *rallentando* marking in measure 6.

Second system of musical notation, measures 7-12. It features first and second endings marked "1." and "2.". Measure 7 has a circled "2" above the staff. Measure 12 has a circled "2" above the staff.

Third system of musical notation, measures 13-18. This system contains six measures of music with various rhythmic patterns and fingerings.

Fourth system of musical notation, measures 19-24. This system contains six measures of music, continuing the piece with various rhythmic patterns.

Fifth system of musical notation, measures 25-30. It includes first and second endings marked "1." and "2." with an asterisk (*). Measure 25 has a circled "3" above the staff. Measure 26 has a circled "2" above the staff. Measure 27 has a circled "3" above the staff. Measure 28 has a circled "2" above the staff. Measure 29 has a circled "3" above the staff. Measure 30 has a circled "2" above the staff.

* Repeat Waltz ad lib.

First system of musical notation. The key signature is two sharps (F# and C#). The system consists of two staves. The upper staff contains a series of chords and single notes with fingerings (1, 2, 3, 4) and a circled 4. The lower staff contains a bass line with eighth and quarter notes.

Second system of musical notation. It begins with a measure marked $\frac{1}{2}$ V. followed by a dashed line and a fermata. The next measure is marked $\frac{1}{2}$ II. The system continues with chords and single notes, including fingerings like 1, 2, 3, 4, and circled numbers 3 and 4. The lower staff continues with a bass line.

Third system of musical notation. This system features more complex rhythmic patterns in the upper staff, including sixteenth and thirty-second notes, with fingerings 1, 2, 3, 4 and circled numbers 2, 3, 4. The lower staff continues with a steady bass line.

Fourth system of musical notation. The system concludes with the instruction *ritardando* followed by *a tempo*. It includes fingerings 2, 3, 4 and circled numbers 2, 3, 4. The system ends with a final chord and a fermata in the upper staff, and a final note in the lower staff.

First system of a musical score in G major (one sharp). The system consists of two staves. The upper staff features a series of eighth-note chords, with fingering numbers 1, 2, 3, and 7 indicated above the notes. The lower staff contains a melodic line with dotted rhythms and rests, with a final measure containing a whole note and a fermata.

Second system of the musical score. The upper staff contains sixteenth-note passages with fingering numbers 2, 1, 2, 2, 1, 2, and 2. The lower staff features a bass line with chords and rests, including a measure with a double bar line and a repeat sign. The system concludes with a final measure containing a whole note and a fermata.

Nocturne

Op. 4 No. 2

The Austrian J.K. Mertz was one of the leading figures in Europe to maintain interest in the guitar after the era of Sor and Giuliani (see Introduction). In the early part of this century the American teacher George Krick wrote "While wandering through the streets of old historic Vienna, and seeing monuments that had been erected to Mozart, Beethoven and other grand old masters, I wondered if it were possible that such a city could have forgotten Mertz, who performed for their princes and nobility, and who dedicated many of his compositions and arrangements to their names . . . but yet it was so, and even they who had published his music could only give an approximate guess as to the date of his death." George Krick's collection now resides in the Gaylord Music Library at Washington University, St. Louis, Missouri, and contains a large resource of Mertz's publications including this simple Nocturne from one of his early works.

Johann Kaspar Mertz
(1806-1856)

Andantino

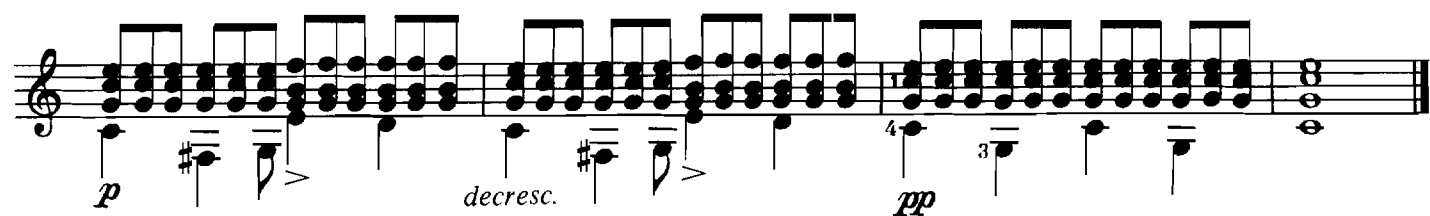
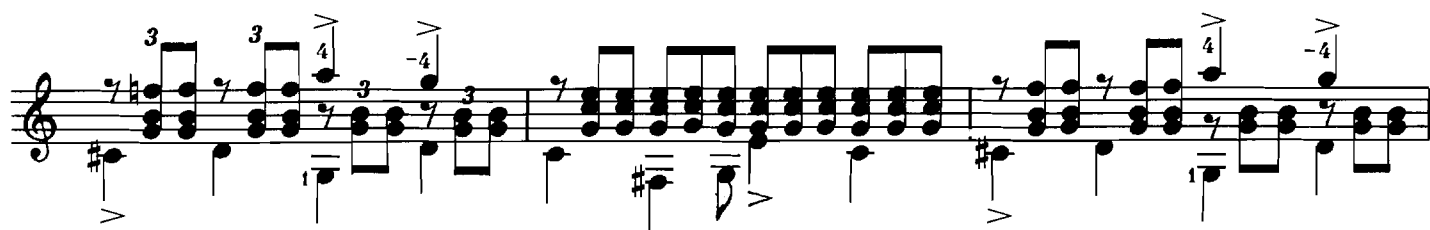
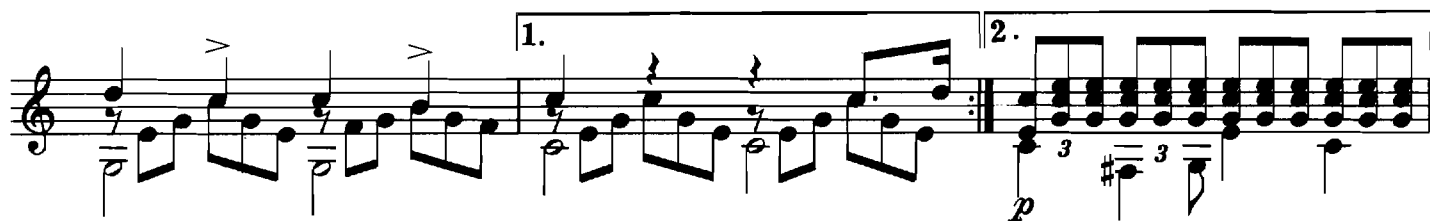
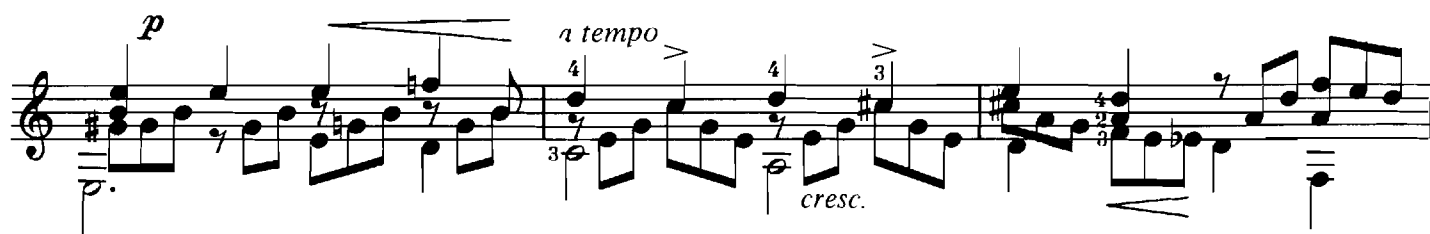
p

cresc.

dolce

p

ritardando



Three Pieces

from *Récréation du Guitariste*, Op. 51

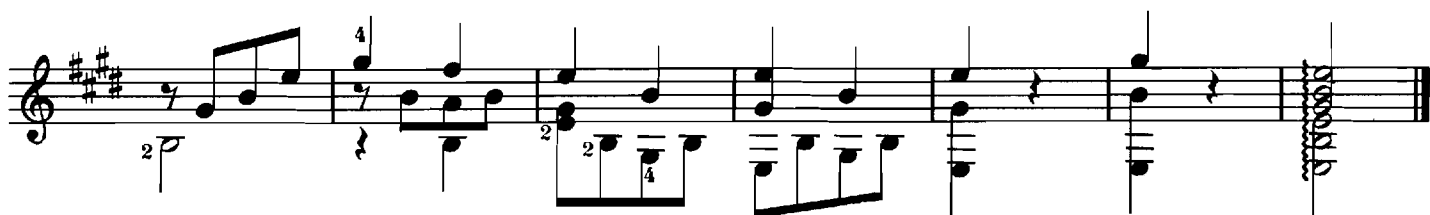
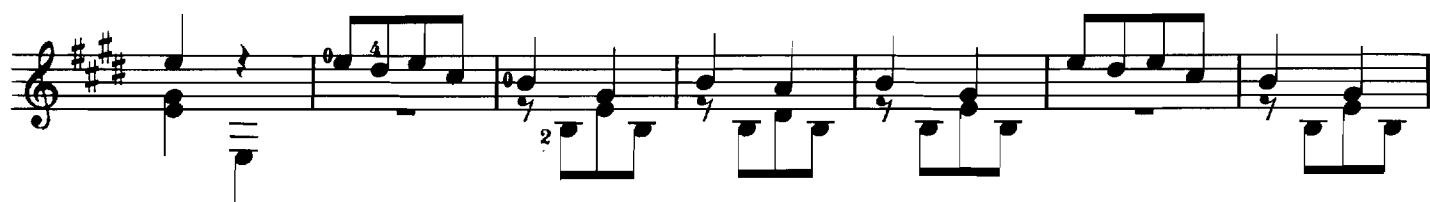
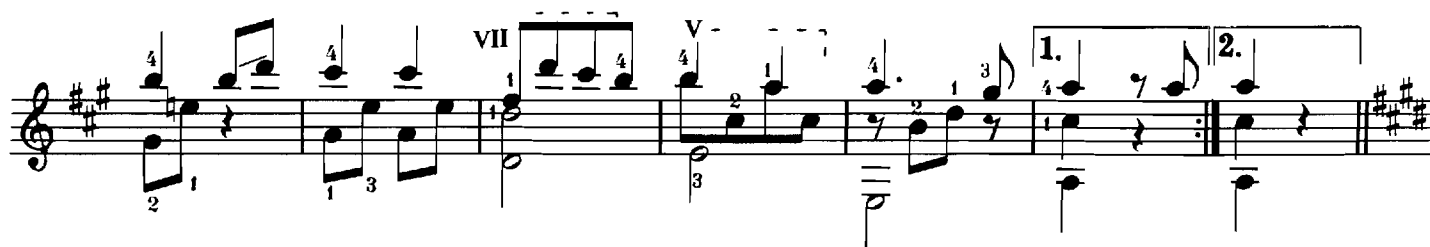
Napoleon Coste (see Introduction) was a pupil of Fernando Sor, and like Sor wrote a number of simple but attractive pieces for beginners in addition to his more ambitious works. The Opus 51 collection was known as the *Récréation du Guitariste*. A *Barcarolle* imitates the song of a Venetian gondolier.

All the Coste editions included here were fully fingered, and only a few clarifications have been added editorially. Occasionally the fact that Coste played a 7 string guitar with a low D as well as low E has called for minor re-fingering. The *Rondeau* and *Chasse* ('Hunt') which follow are technically straightforward. For the natural harmonics in the *Chasse* I have indicated the string and fret numbers. The effect is an imitation of distant hunting horns.

Rondeau, Op. 51 No. 6

Napoleon Coste
(1806-1883)

Allegretto (♩ = 112)



Barcarolle, Op. 51 No. 1

Napoleon Coste
(1806-1883)

$\text{♩} = 112$

p

mf

arm 12

Fine

p

mf

D.C. al Fine

Chasse, Op. 51 No. 9

Napoleon Coste
(1806-1883)

6th - to D
Allegretto (♩ = 92)

The musical score for "Chasse, Op. 51 No. 9" by Napoleon Coste is written for a single melodic line in G major (one sharp) and 6/8 time. The tempo is marked "Allegretto" with a quarter note equal to 92 beats per minute. The score consists of seven staves of music. The first staff begins with a dynamic marking of *mf* and includes a slur over the first four measures. The second staff features a dynamic marking of *mf* and includes a bracketed section labeled "arm." (armando) and "rit." (ritardando). The third staff has a dynamic marking of *mf* and includes a dynamic marking of *p*. The fourth staff has a dynamic marking of *mf* and includes a dynamic marking of *p*. The fifth staff has a dynamic marking of *p*. The sixth staff has a dynamic marking of *mf* and includes a bracketed section labeled "arm." and "rit.". The seventh staff has a dynamic marking of *mf* and includes a dynamic marking of *p*. The score includes various musical notations such as notes, rests, and fingerings, as well as performance instructions like "arm." and "rit.".

Vals En Mi

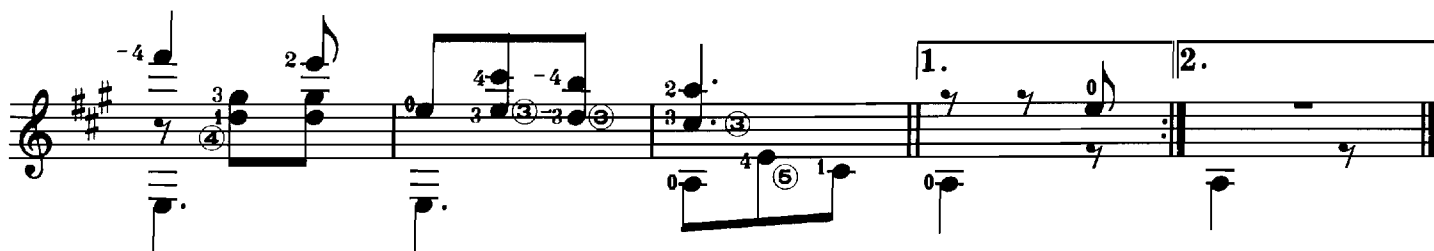
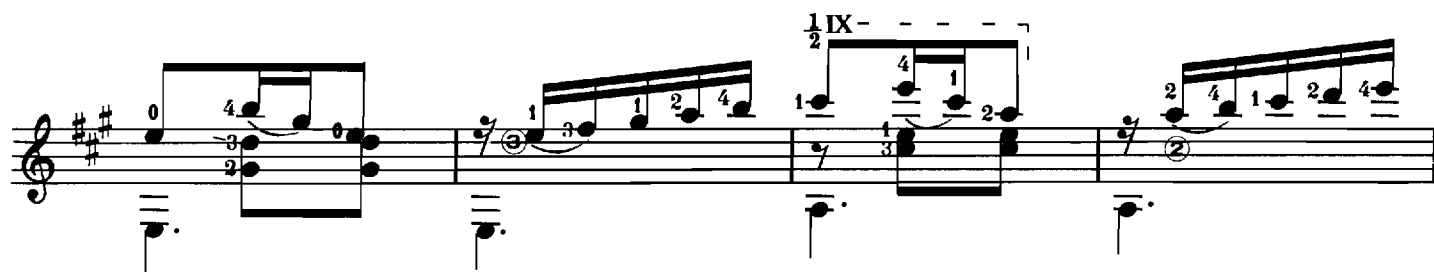
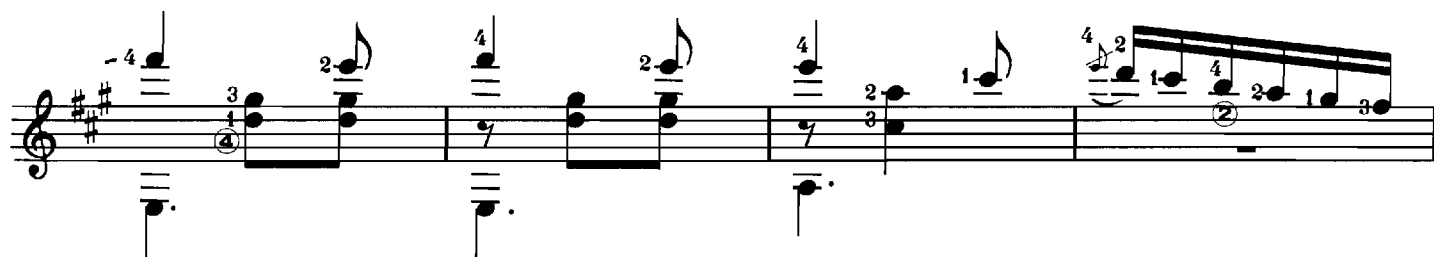
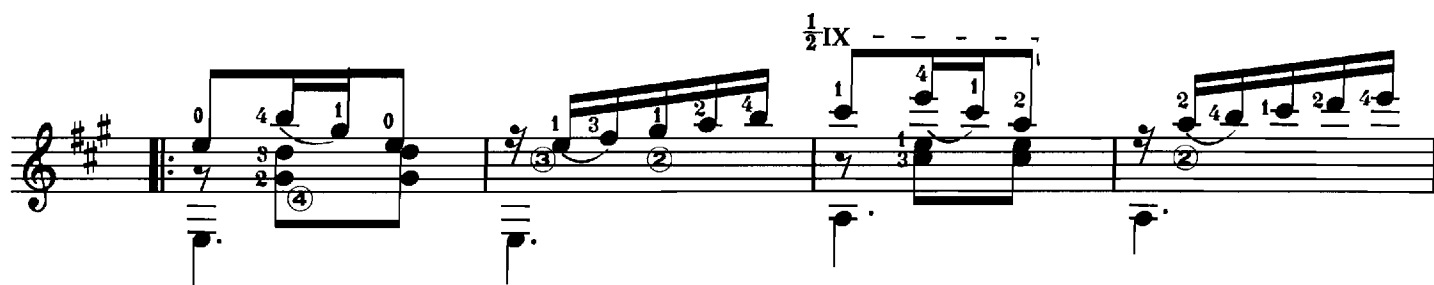
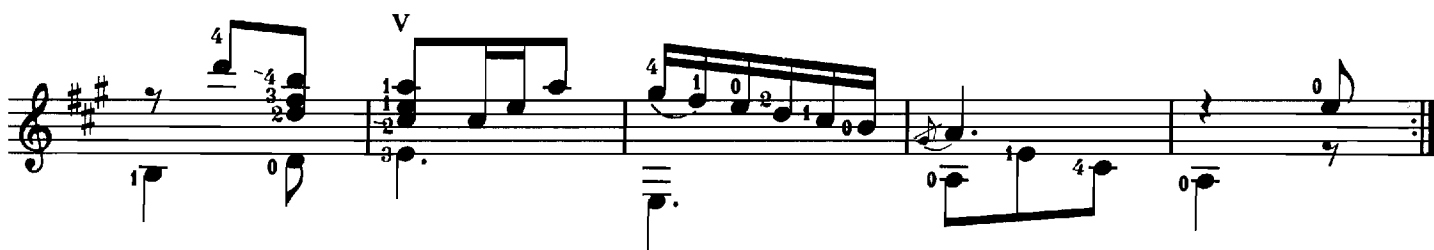
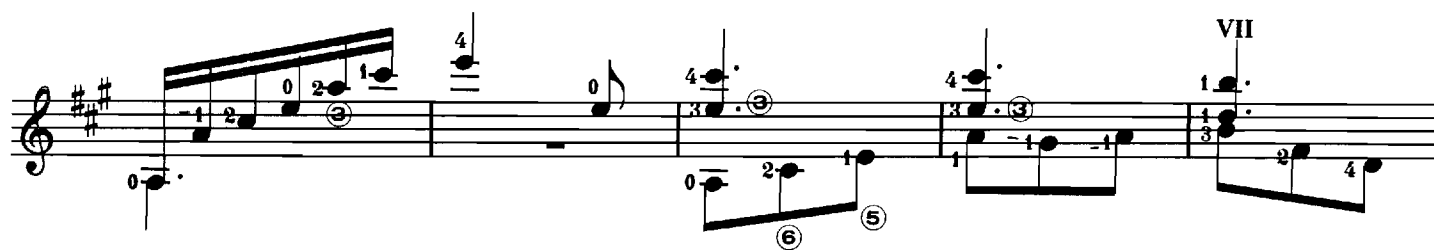
Although mainly self-taught, Brocá had some lessons in his youth from the celebrated Dionisio Aguado. After a period in the French army he established himself as a teacher and performer in Barcelona, and was renowned in particular for his elegant playing of the works of Sor. In addition he introduced some of the more important Aguado studies from the latter's Method into his concert programs, a practice which has continued into this century. He was a friend of Julian Arcas and the teacher of José Ferrer (see Introduction).

- [1] *To execute the glissando correctly the B is played simultaneously with the open A, following which the fourth finger slides rapidly up to sound the D#. The use of vibrato helps to sustain the D# which is dependent on the left hand alone for its sound. While typical of the guitar music of this period many modern players prefer to omit these ornaments in cases where they find the result excessively sentimental.*
- [2] *In this case the slide has more the function of a slur joining the F# and B. Practice is needed to locate the fourth finger on the F# after the second position bar, a move that becomes easy with familiarity.*

José Brocá
(1805-1882)

The musical score for 'Vals En Mi' by José Brocá is presented in four staves of guitar notation. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various fingerings (1-4) and ornaments (glissandos and slides) indicated by dashed lines and specific fingering numbers. The first staff is marked with a 1/2 IV position change. The second staff is marked with IV and 1/2 IV. The third staff is marked with I and VII. The fourth staff is marked with II and a boxed 2. The notation includes many slurs, ties, and specific fingering instructions for the left hand.

[illegible]



El Elegante

The title of this piece could refer to the waltz itself, but more likely pictures the sort of elegant dandy likely to populate the fashionable *salons* of this period. The waltz itself has charm, and the extended arpeggios give a dazzling effect while being technically quite easy. In connection with the ornamental slides, as for instance in measure six of the waltz, see note 1. of the previous piece.

José Brocá
(1805-1882)

Andantino
 $\frac{1}{2}$ II

Introduction

V

II

II

IV

$\frac{1}{2}$ VII

Waltz

Tempo di Vals

②

④

$\frac{1}{2}$ VII

II

$\frac{1}{2}$ II

$\frac{1}{2}$ X

$\frac{1}{2}$ II

$\frac{1}{2}$ V

②

⑥

$\frac{1}{2} X$ $\frac{1}{2} \Pi$ $\frac{1}{2} V$ $\frac{1}{2} X$ $\frac{1}{2} \Pi$ $\frac{1}{2} V$ $\frac{1}{2} X$ $\frac{1}{2} \Pi$

D.C. al Fine e segue Finale

Finale

$\frac{1}{2}$ II - - - -

The first staff of music is in treble clef with a key signature of two sharps (F# and C#). It begins with a 7-measure rest, followed by a series of eighth and sixteenth notes. Above the staff, there are fingering numbers: 0, 4, 1, 0, 1, 3, 0, 4, 2, 4, -4. A dashed line with the marking $\frac{1}{2}$ II is positioned above the first few measures.

IV - - - - II - - - -

The second staff continues the musical piece. It features a variety of note values and rests. Above the staff, there are fingering numbers: 4, 1, 4, 2, 1, 4, 2, 4, 3, 4, -4, 0, 0, 1. A dashed line with the marking IV is above the first few measures, and another dashed line with the marking II is further along.

II

The third staff of music continues the piece. Above the staff, there are fingering numbers: 4, 3, 0, 1, 4, 0, 1, 4, 0, 4, 0. A dashed line with the marking II is positioned above the first few measures.

The fourth staff of music continues the piece. Above the staff, there are fingering numbers: 4, 3, 4, 1, 0, 1, 4, 0. The staff ends with a double bar line.

$\frac{1}{2}$ II - - - -

The fifth staff of music continues the piece. Above the staff, there are fingering numbers: 2, 1, 0, 1, 4, -4, 4, 0, 2. A dashed line with the marking $\frac{1}{2}$ II is positioned above the first few measures.

$\frac{1}{2}$ II - - - -

The sixth staff of music continues the piece. Above the staff, there are fingering numbers: 2, 1, 1, 0, 4, 3, 0. A dashed line with the marking $\frac{1}{2}$ II is positioned above the first few measures.

$\frac{1}{2}$ II

The seventh staff of music continues the piece. Above the staff, there are fingering numbers: 2, -3, 0, 0, 4, 0, 4, 4, 4, 4, 4. A dashed line with the marking $\frac{1}{2}$ II is positioned above the first few measures. The staff ends with a double bar line.



Elegant salon habitué: in Paris.

Cherry Ripe

Horn was a popular composer for the stage in both London and New York. 'Cherry Ripe' was first sung by Lucia Vestris in the 1826 production of *Paul Pry*. Horn also collaborated with Thomas Moore (see page 13) to produce the comic opera *M.P. or the Blue Stocking*. The guitar version is by Charles Sola, an Italian virtuoso of the guitar and flute who settled in London and published a guitar method as well as numerous tastefully arranged songs. The arrangement was not fingered.

Robert Herrick
(1591-1674)

Charles Edward Horn
(1786-1849)
Arranged Charles Sola

Allegretto Moderato.

Voice

Guitar

Cher-ry ripe, cher-ry ripe, ripe, I cry; _____

Full and fair ones come and buy, _____ Cher-ry ripe, cher-ry ripe, _____

ripe I cry; _____ Full and fair ones come and buy.

If so be you ask me where they do grow; I

p II

my Ju - lia's lips do smile.

an - swer there, where the Sun - beams sweet - ly - smile.

p

there's the land or cher - ry isle there's the land or

cher - ry isle. Cher - ry ripe, cher - ry ripe, ripe, I cry

Full and fair ones come and buy Cherry ripe, cherry ripe,

ripe I cry; Full and fair ones come and buy.

my Julia's lips do smile. where the Sun beams sweet ly smile there's the land or

cherry isle there plan-tations fully shew

all the year where cherries grow, All the year where

cherries grow Cherry ripe, cherry ripe, ripe I cry;

Full and fair ones come and buy.

rall.
Full and fair ones come and buy.

A Ma Mie

Valse de Concert

Obregon was born in Santander, Spain. He was an enthusiastic amateur of the guitar and after an early career in his father's business in Spain and Australia, moved to Johannesburg where he lived as a guitar teacher for three years. Following this period he returned to Spain and in Barcelona had the opportunity to hear a recital by the celebrated Francisco Tárrega. He was astounded by the performance, and realizing his own shortcomings called the following day to ask if the maestro would give him lessons. A reluctant Tárrega was evidently persuaded after Obregon played one of his own compositions. Obregon later married an English lady and moved to London where he remained until his death in 1922. He enjoyed considerable esteem as a player and teacher, and performed more than once before King Edward and Queen Alexandra. A *Medley of Airs as played by Señor Obregon before Their Majesties* was published in London, full of colourful effects and with the guitar tuned to an E major chord. Obregon's works are characterized by flamboyance and variety, with the liberal use of rasgueado, harmonics, tremolos and passages with the left hand alone. His strength lay in a gift for melodies of a popular nature, the best of which are reminiscent of nineteenth century Vienna.

- [1] *This introduction in harmonics is very easy when memorized. When harmonics are at the fourth and fifth frets the right hand should play near the bridge for a stronger sound.*
- [2] *The C# is hammered by the left hand alone, the D being played using normal slur technique. The same technique applies to the B# four measures later.*

Alberto C. Obregon
(1872-1922)

Tempo di Valse

1

arm.

ad lib.

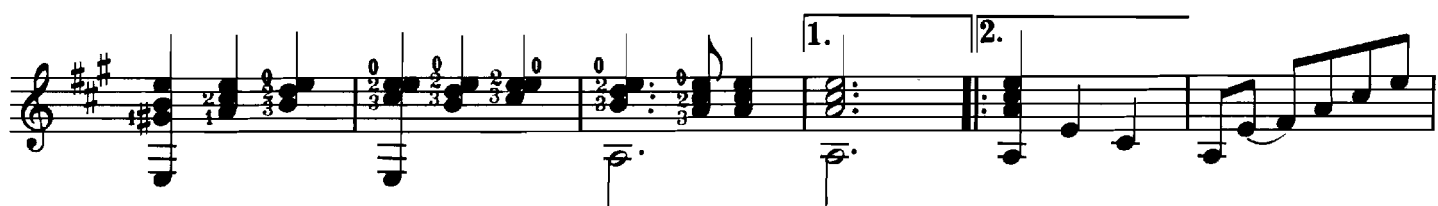
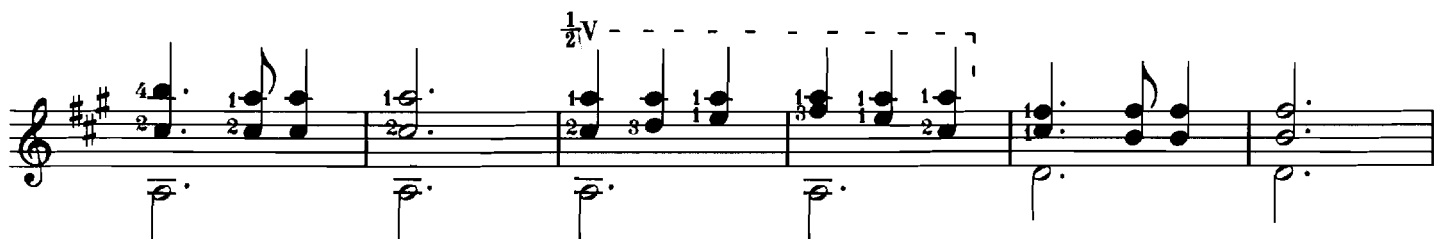
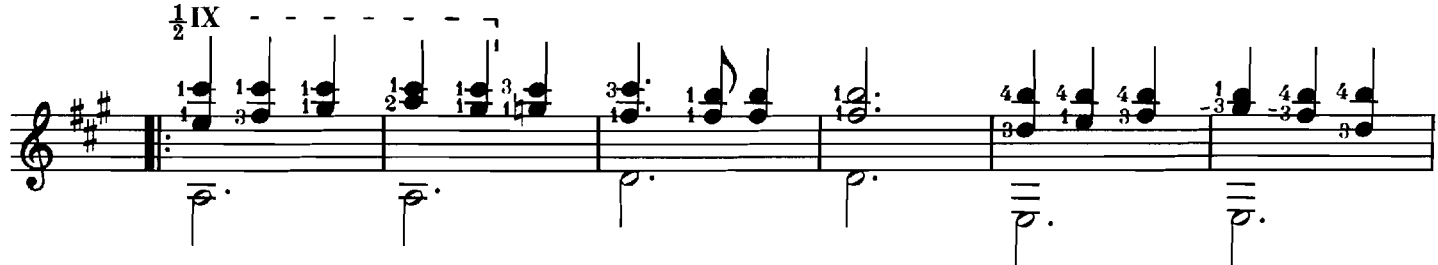
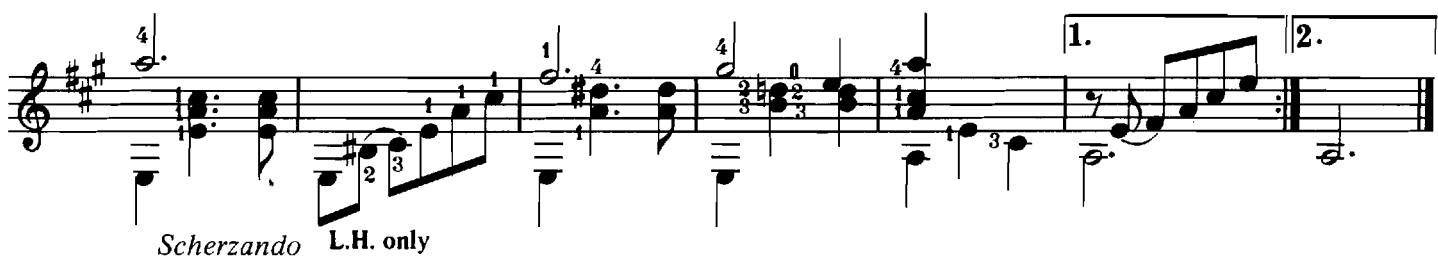
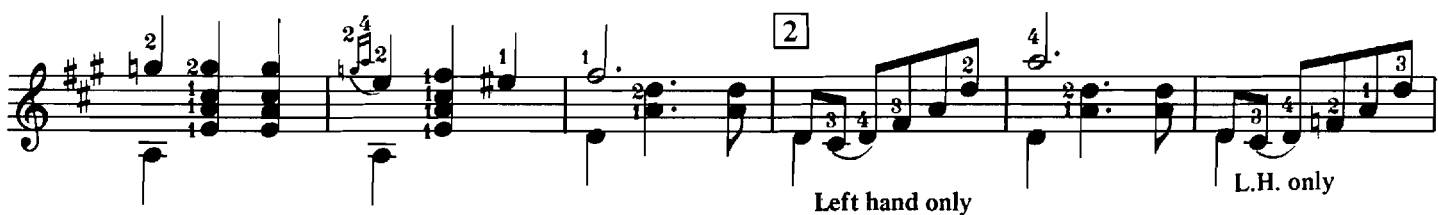
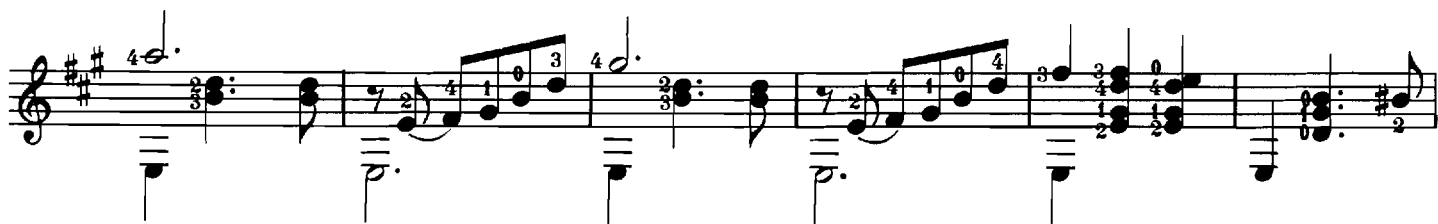
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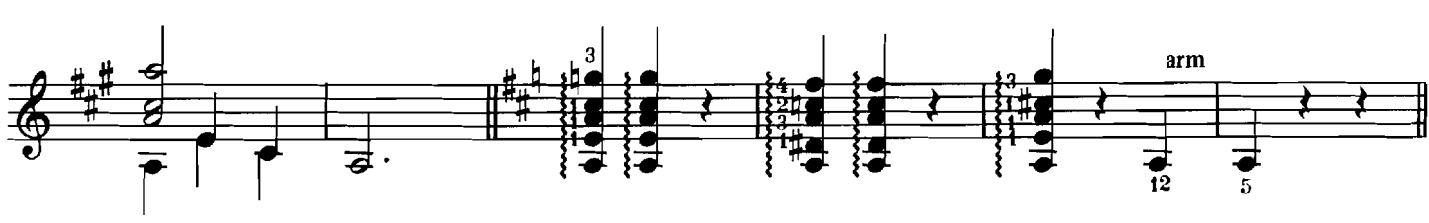
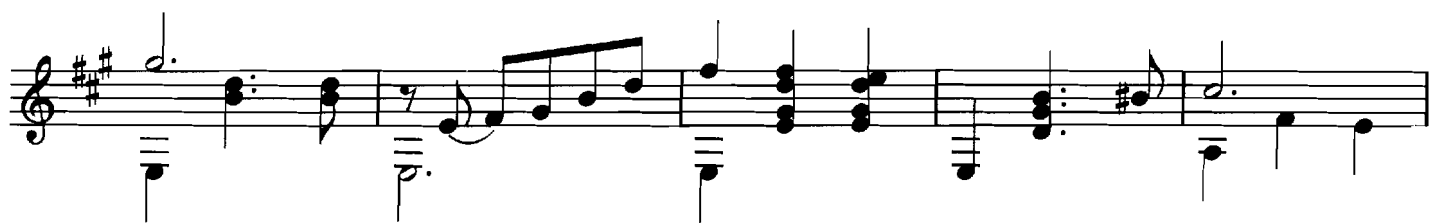
larga pausa

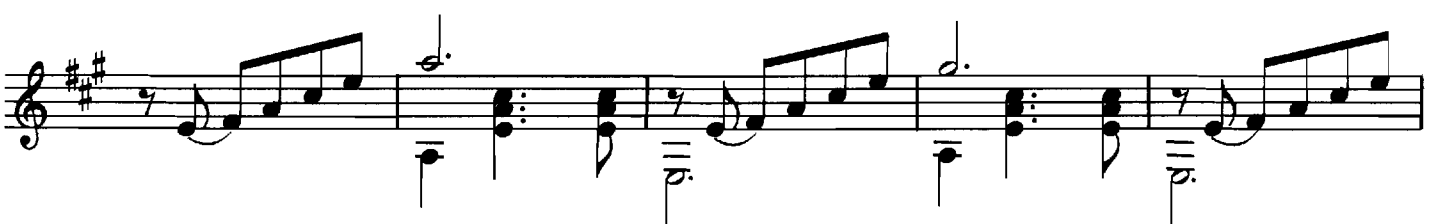
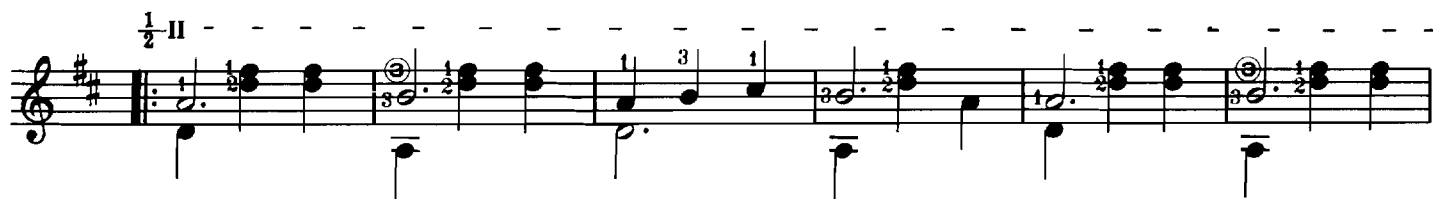
Tempo di Valse

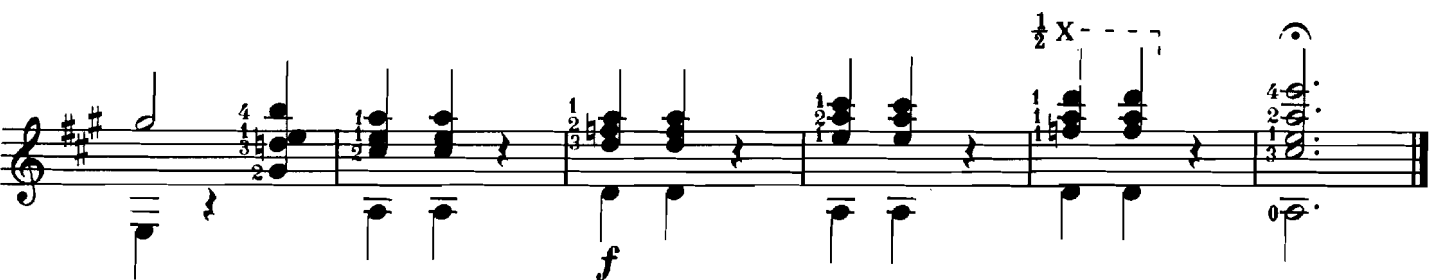
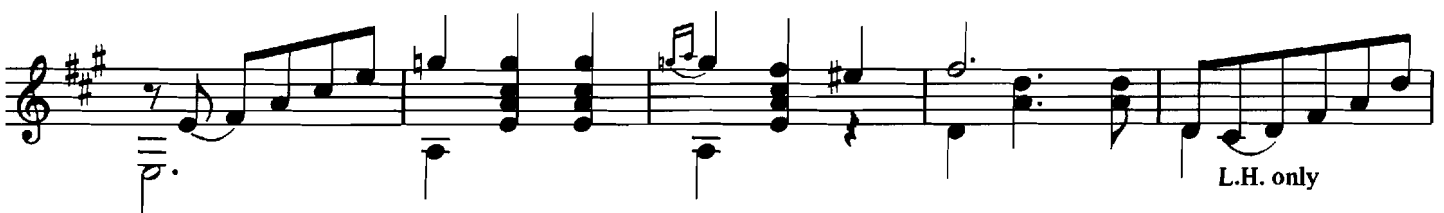
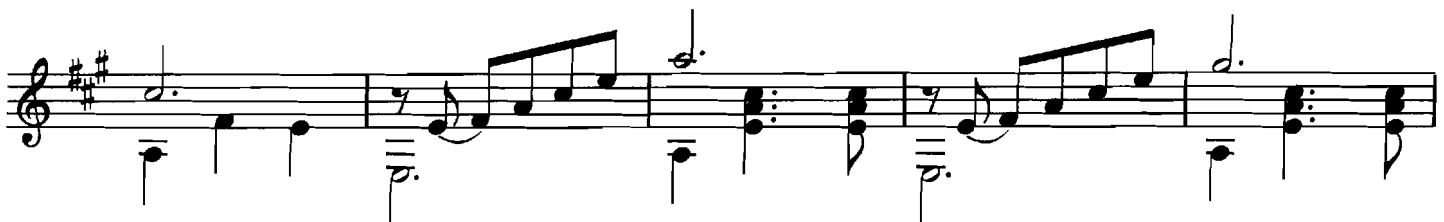
Tempo giusto.

pp f









Amanda – Gavotte

This lively gavotte is easy to play and charming provided that the tempo markings are observed and the *a tempo* sections are fairly brisk.

- [1] After the low E is played the second finger slides up to the 14th fret of the fourth string where the high E is played by the right hand. The indication is for portamento: the finger is kept on the string as it slides up, giving a quick impression of the intervening notes.
- [2] Another of Obregon's colorful effects. After the grace note A is played, the left hand first finger instantly slides down to sound the F natural. The F is not played by the right hand.
- [3] Here it is necessary to pull the first finger from the string at the end of the slide to sound the open E.

Alberto C. Obregon
(1872-1922)

Tempo di Gavotta.

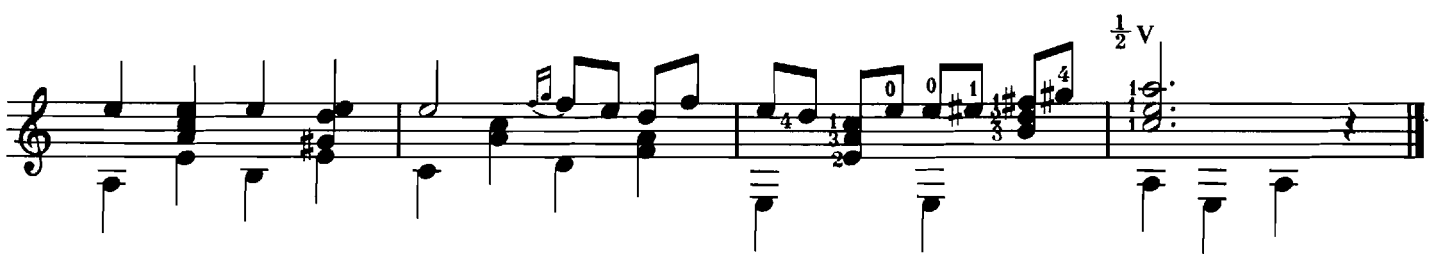
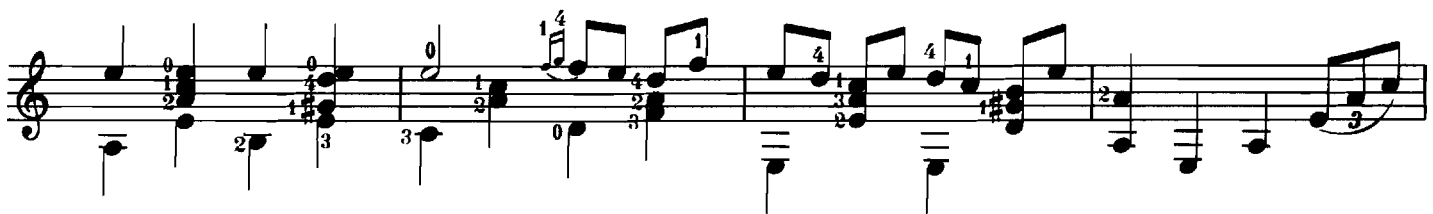
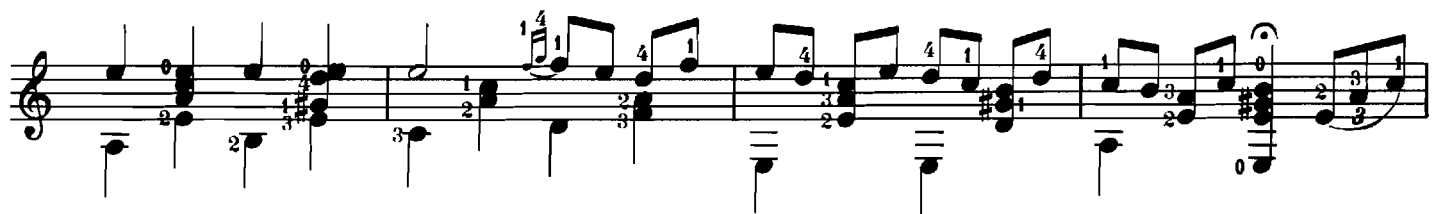
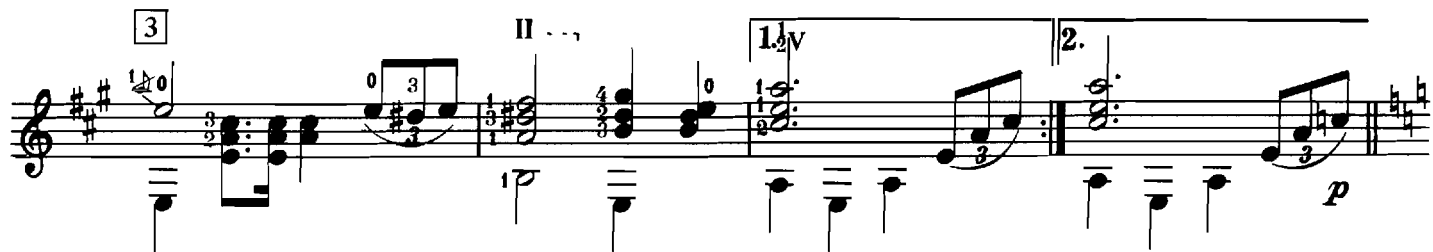
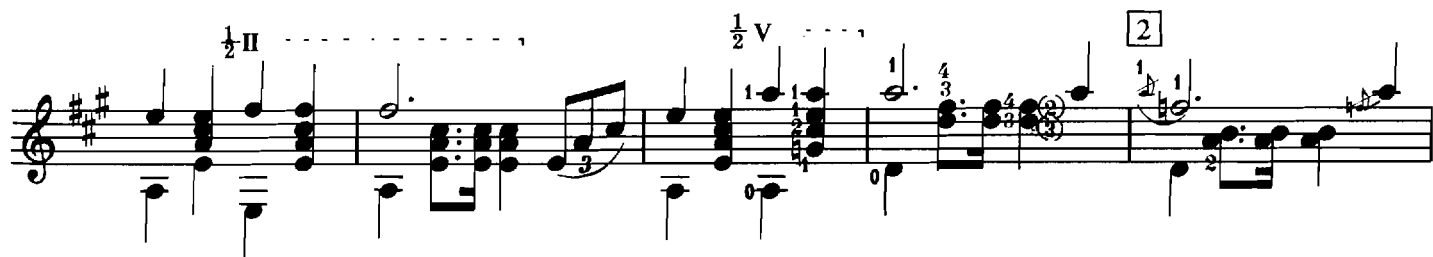
p rall.
a tempo
accel.
rall.
a tempo
accel.
rit.
rall.
a tempo
rall.

[illegible]

a tempo

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff with a treble clef. The key signature consists of three sharps (F#, C#, G#), indicating the key of D major. The melody is composed of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The system concludes with a double bar line and a key signature change to two sharps (F#, C#), indicating the key of D minor.

[illegible]



Estudio Fácil y Brillante

José Costa was a gifted amateur of the guitar. A lawyer by profession he lived a life of comparative obscurity; but those who heard him play, including Rossini,* considered him a musician of stature. The dedicatee of this piece was another gifted amateur, General Ametllér. A distinguished soldier, General Ametllér was the composer of the music and libretto of a three act opera entitled 'El Guerrillero'. Although never published the text was translated by the Italian poetess Angela Grassi.

At the top of the first page Costa notes "On many occasions I have heard this composition played by General Ametllér in virtually unsurpassable fashion ('de una manera cuasi inmejorable')."

Costa also cautions: "The notes in this study are easy enough to play; but not so easy to play well in a way that those which form the arpeggio are heard distinctly and *successively* with the resulting effect of detaching the bass melody".

*According to J.C. Galibein, 'Revista de Gerona' 1821.

- [1] Unfortunately Costa did not finger the arpeggio passages, so the suggestions are editorial. The larger fingerboard of today makes this passage a little less easy than suggested. The alternative is to finger the A chord with an inside bar



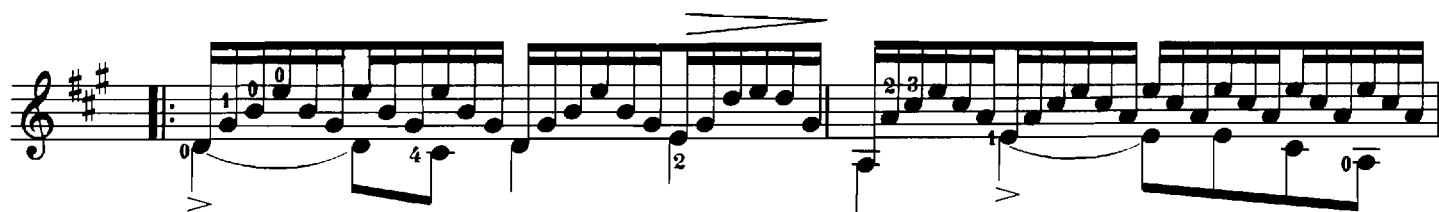
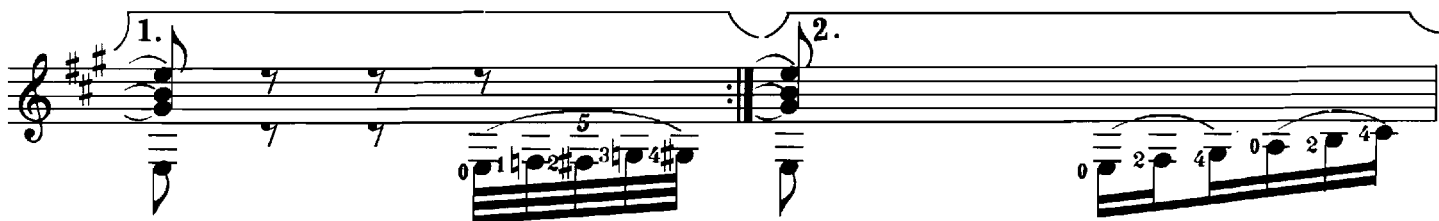
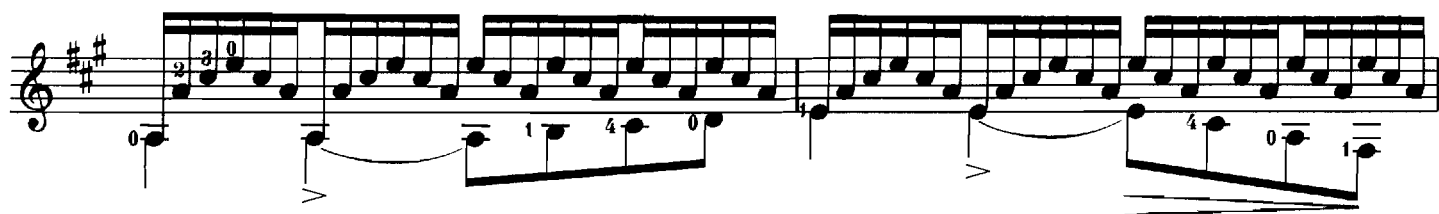
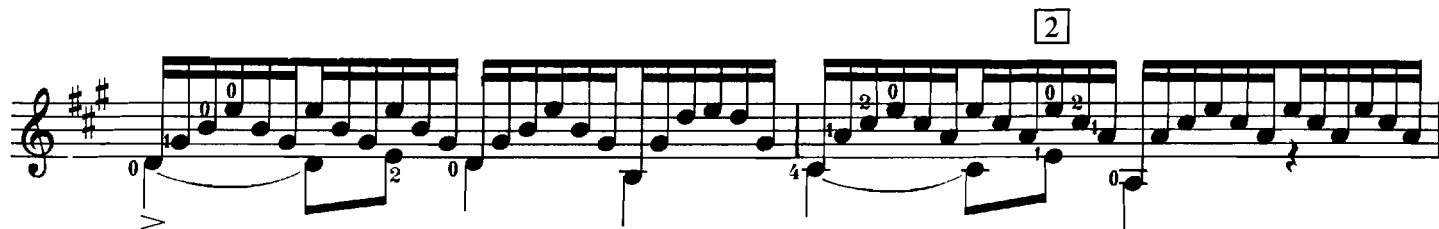
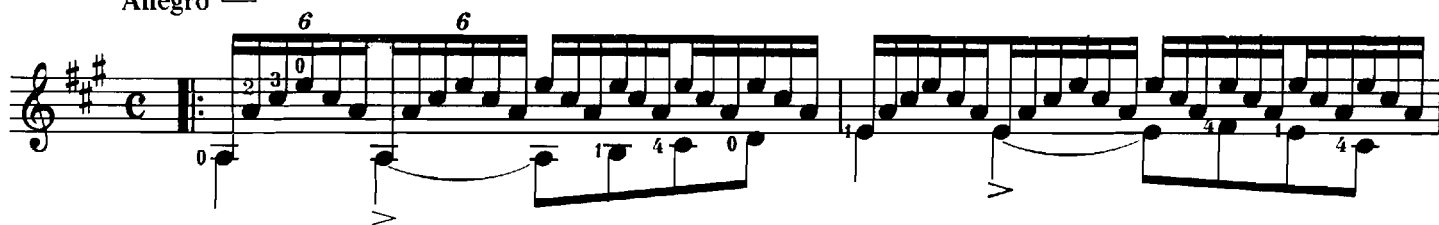
but this seems less satisfactory.

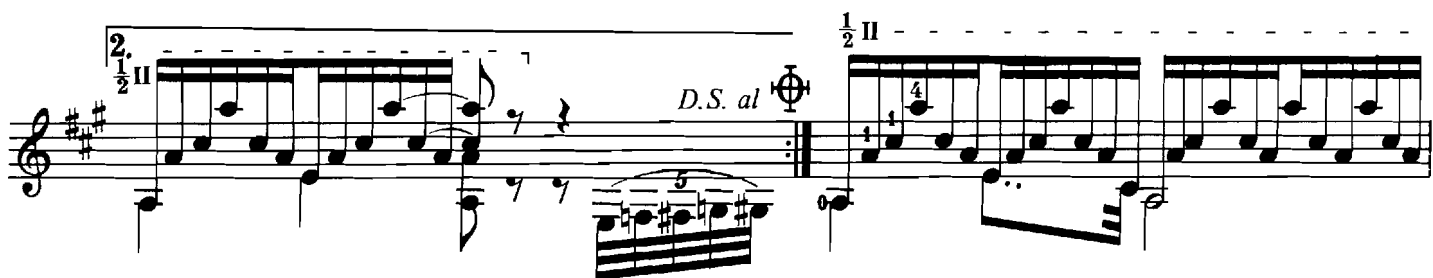
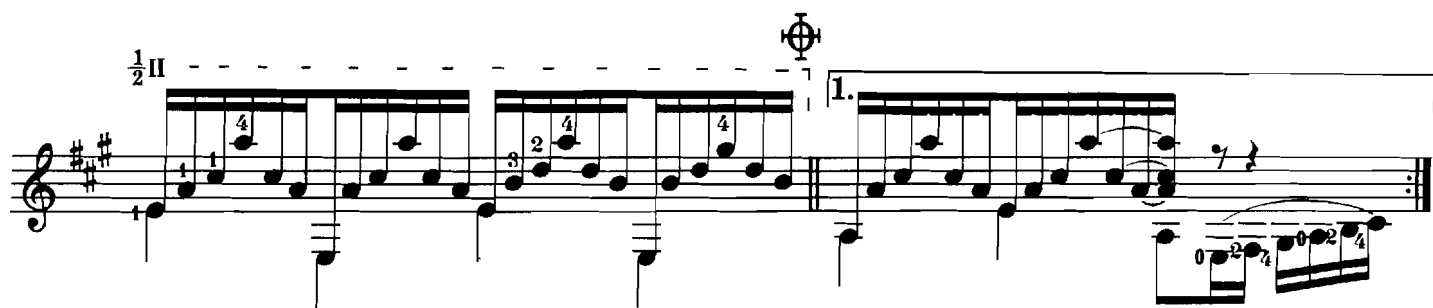
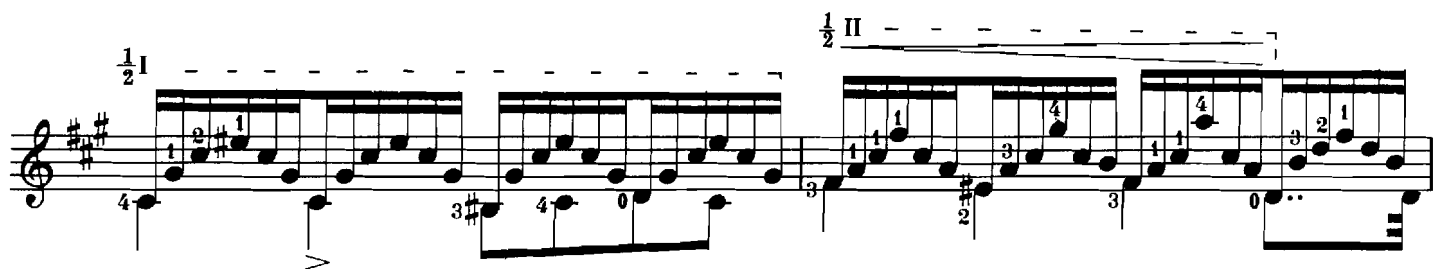
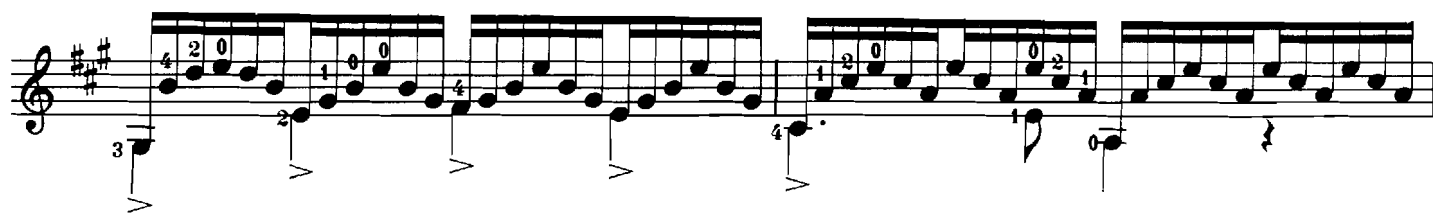
- [2] Here the A chord should be fingered as in note 1. above.

José Costa

Andantino

Allegro 1





$\frac{1}{2}$ II- - - - -

pp

pp

p

p

rall. ppp

$\frac{1}{2}$ II

'Tis The Last Rose Of Summer

Irish Traditional Melody

The poet Thomas Moore is most famous for his 'Irish Melodies' which were in fact traditional folk melodies to which he wrote lyrics of great passion. These were published in serial form starting in 1808, and by 1834 there were ten numbers and a supplement. Their success is evidenced by the later collected editions and the many separate arrangements of the individual favourites. According to Phillip Bone*, Moore himself frequently performed the songs to his own accompaniment on the guitar; however, unfortunately such versions are not known to have been published. Thus it fell to Madame Pratten, who might well have heard the poet performing in the salons of London, to produce a version in this form of some of his most successful songs.

Madame Pratten was a very central figure in the guitar world of the 19th century. Herself the daughter of a guitar teacher Ferdinand Pelzer, she was performing publicly by the age of seven and appeared in duet with the young prodigy Giulio Regondi when both were so small that they had to be placed on a table to be seen by the audience. She became well established as a society teacher, and was a good enough performer to have played Giuliani's Third Concerto at a recital in 1871.

Her original compositions were not on the whole of great note most having been written for the guitar tuned to an E major chord. However these song transcriptions strike a nice balance between completeness and simplicity, and resemble the chaste but sufficient accompaniments of Sir John Stevenson in the original publications.

Fingering is virtually non-existent in the original Boosey and Sons publication, so I have added some suggestions.

*'The Guitar and Mandolin', 2nd Edition, London 1954.



Guitarist playing from Mme Pratten's tutor.

'Tis The Last Rose Of Summer

Irish Air 'The Groves of Blarney'

Words by Thomas Moore
(1779-1825)

Arranged Josepha Pratten
(1821-1895)

Feelingly.

Voice

Guitar

'Tis the

last rose of summer, Left bloom - ing a - lone; All her

love - ly com - panions Are fad - ed and gone; No

flow'r of her kin - dred, No rose - bud is nigh To re -

IV -



- flect back her___ blushes Or___ give sigh___ for___ sigh.

This system contains two staves of music in G major (one sharp). The melody is on the upper staff, and the accompaniment is on the lower staff. The lyrics are written below the melody. The system ends with a triplet of eighth notes.



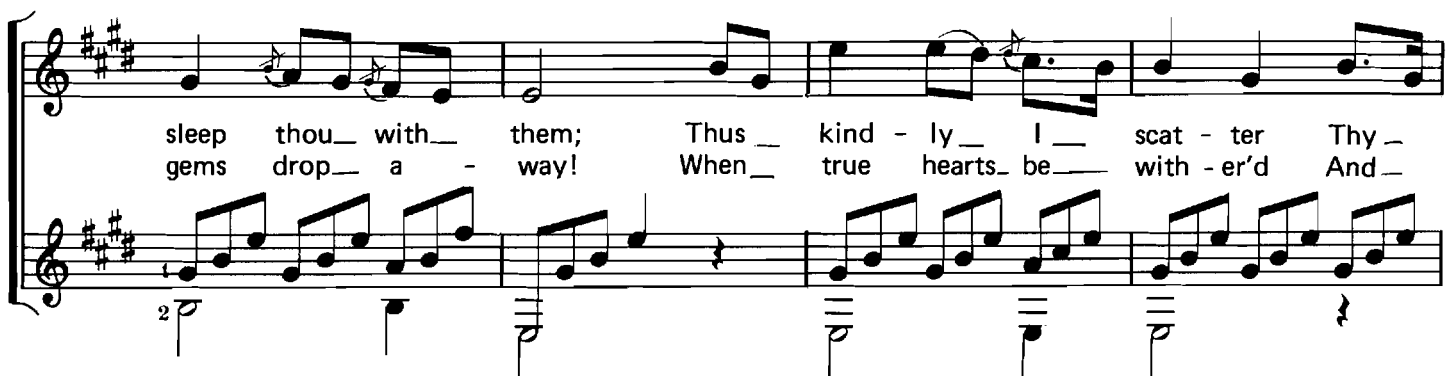
$\frac{1}{2}$ IX 2nd_ I'll not leave thee thou___ lone one, To___
3rd_ So___ soon may I___ fol - low When

This system contains two staves of music. It begins with a section marked $\frac{1}{2}$ IX. The lyrics are written below the melody. The system ends with a quarter note.



pine on___ thy___ stem; Since the love - ly are___ sleeping, Go___
friend-ships___ de - cay, And from love's shin - ing___ circle The___

This system contains two staves of music. The lyrics are written below the melody. The system ends with a quarter note.



sleep thou___ with___ them; Thus___ kind - ly___ I___ scat - ter Thy___
gems drop___ a - way! When___ true hearts___ be___ with - er'd And___

This system contains two staves of music. The lyrics are written below the melody. The system ends with a quarter note.

leaves o'er the bed, Where thy mates of the garden Lie
fond ones are flown, Oh! who would in ha-bit This

IV

scent - less and dead.
bleak world a lone.

$\frac{1}{2}$
IX



Thomas Moore.

Believe Me If All Those Endearing Young Charms

Irish Air 'My Lodging is in the Cold Ground'

Words by Thomas Moore
(1779-1825)

Arranged Josepha Pratten
(1821-1895)

With feeling.

Voice

Guitar

(*p*) $\frac{1}{2}$ V VII

1. Be - lieve me, if all those en - dear - ing young charms, Which I
2. It is not while beau - ty and youth are thine own And thy

gaze on so fond - ly to - day, Were to change by to - mor - row and
cheeks unprofan'd by a tear, That the fer - vour and faith of a

fleet in my arms, Like fai - ry gifts, fad - ing a -
soul can be known, To which time will but make thee more

- way, dear! Thou wouldst still be a - dor'd as this
Oh! the heart, that has tru - ly lov'd,

mo - ment thou art, Let thy love - li - ness fade on as it
ne - ver for - gets, But as tru - ly loves on to the

will; And a - round the dear ru - in each
close; As the sun - flow - er turns on her

wish of my heart Would en - twine it - self ver - dant - ly
god, when he sets, The same look which she turn'd when he

still! arm.
rose!

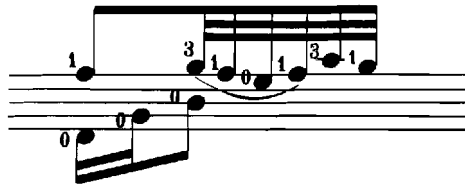
à M. Holm (de Copenhague)

Agitato

Op. 38 No. 7

The title of Opus 38 was 'Etudes de Genre', which the introduction explains were written for "amateurs of talent and students whose memory is dear to the author". Coste recommends the use of a 7th string tuned to low D, and states that this may be substituted *very imperfectly* by the D on the 4th string. The two places where this was necessary are noted below.

- [1] These were an octave lower in the original.
- [2] The best interpretation of the turn is probably:



- [3] The original has a low D sustained throughout the measure.

Napoleon Coste
(1806-1883)

This musical score is written for guitar and consists of four staves. The notation includes various musical symbols such as treble clefs, time signatures (7/8, 3/4, 2/4), and key signatures (one sharp, F#). Fingerings are indicated by numbers 1-4 and 0 (natural). Dynamics include *p* (piano) and *mf* (mezzo-forte). Performance instructions include *poco ritard:* (a little slower) and *D.C. al Fine* (Da Capo to the end). The score is divided into sections marked with Roman numerals I, II, and III.



An amateur player.

à Mme. Marsoudet (de Satins)

Scherzando

Op. 38 No. 8

This piece demonstrates Coste's knowledge and usage of the fingerboard with some interesting effects such as the pedal point open B in bar 11. The original is very fully fingered, and the technical difficulties are few.

Napoleon Coste
(1806-1883)

The musical score for "Scherzando" is presented in five staves. The first staff begins with a piano (*p*) dynamic and includes a "pedal point" marked "arm 12". The second staff features a mezzo-forte (*mf*) dynamic and includes fingering numbers (1-4) and a "pedal point" marked *p*. The third staff continues with *mf* and *p* dynamics, including a "pedal point" marked *p*. The fourth staff includes a "pedal point" marked *p*. The fifth staff includes a "pedal point" marked *p*. The score is characterized by complex fingerings, including triplets and sixteenth notes, and a focus on the lower register of the guitar.

First staff of musical notation. It begins with a treble clef and a key signature of one sharp (F#). The staff contains a series of chords and melodic lines. Fingerings are indicated by numbers 1-4. A triplet of eighth notes is marked with a '3' above it. A section is marked with a Roman numeral 'II' and a dashed line above it. The staff ends with a half note chord marked with a '1/2 VII' above it.

Second staff of musical notation. It continues the piece with various chords and melodic fragments. Fingerings are indicated by numbers 1-4. A section is marked with a Roman numeral '1/2 VI 1/2 VII' above it. The staff ends with a half note chord marked with a '1/2 V' above it.

Third staff of musical notation. It features a treble clef and a key signature of one sharp (F#). The staff contains a series of chords and melodic lines. Fingerings are indicated by numbers 1-4. A section is marked with 'arm 12' above it. The staff ends with a half note chord marked with a 'p' below it.

Fourth staff of musical notation. It features a treble clef and a key signature of one sharp (F#). The staff contains a series of chords and melodic lines. Fingerings are indicated by numbers 1-4. A section is marked with 'arm 12' above it. The staff ends with a half note chord marked with a 'p' below it.

Fifth staff of musical notation. It features a treble clef and a key signature of one sharp (F#). The staff contains a series of chords and melodic lines. Fingerings are indicated by numbers 1-4. A section is marked with 'arm 12' above it. The staff ends with a half note chord marked with a 'p' below it.

Sixth staff of musical notation. It features a treble clef and a key signature of one sharp (F#). The staff contains a series of chords and melodic lines. Fingerings are indicated by numbers 1-4. A section is marked with a Roman numeral 'VII' above it. The staff ends with a half note chord marked with a 'V' above it.

The first system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegretto' and the time signature is '1/2 VII'. The notation includes a series of eighth and sixteenth notes, some beamed together, and rests. Fingering numbers (1, 2, 3, 4) are written above and below the notes. A double bar line is present after the first measure.

[illegible][illegible]

à M. Adan (de Bruxelles)

Allegro Moderato

Op. 38 No. 23

This is a charming study which calls for practice of the arpeggio pattern until there is an even and consistent flow. If played up to tempo and with neat execution it becomes an interesting showpiece.

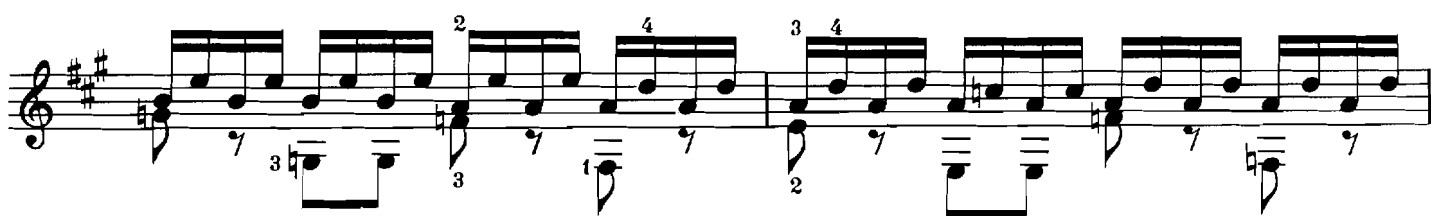
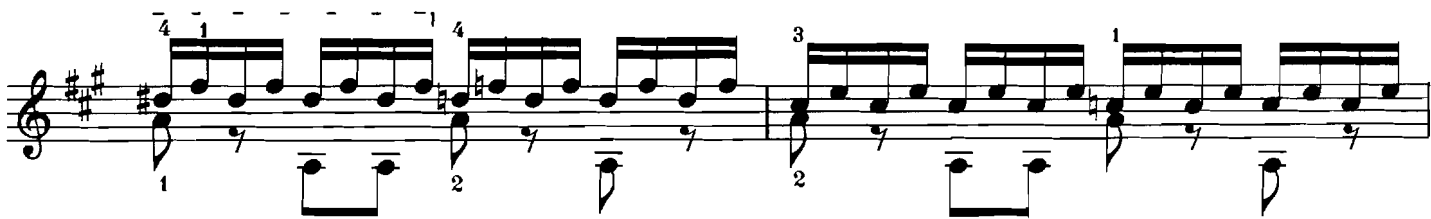
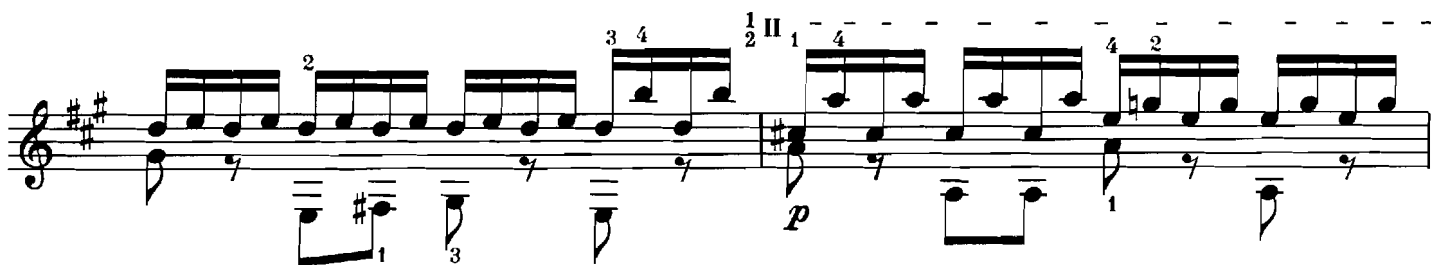
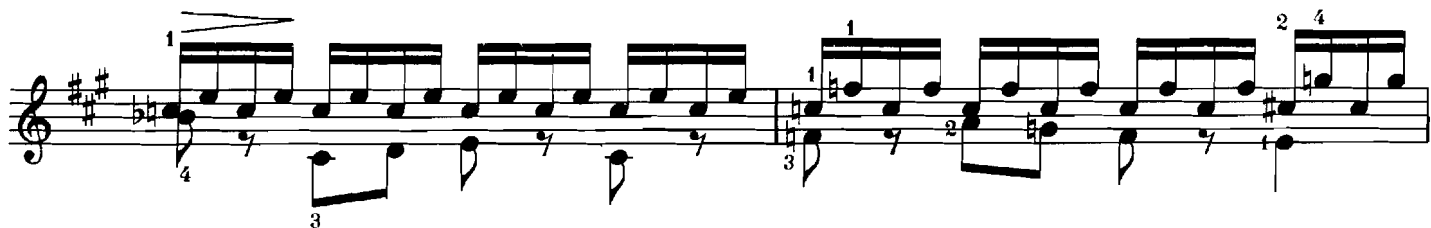
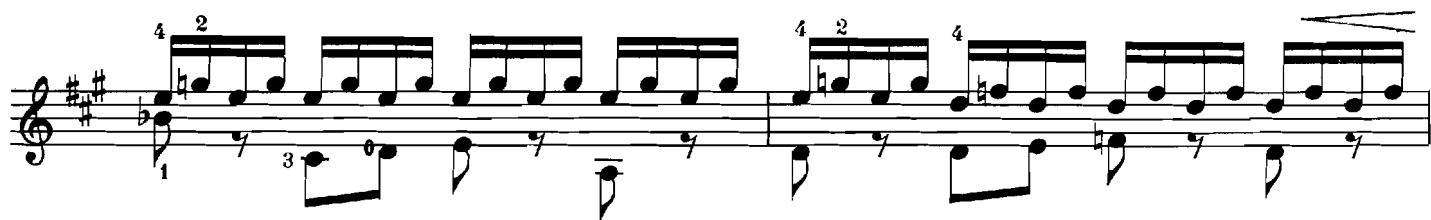
- [1] *The original has a low D.*
- [2] *Unfortunately Coste did not specify where the fourth finger changes to the third on the upper D. I prefer to change on the last beat of the measure as shown.*
- [3] *The original has a low D.*

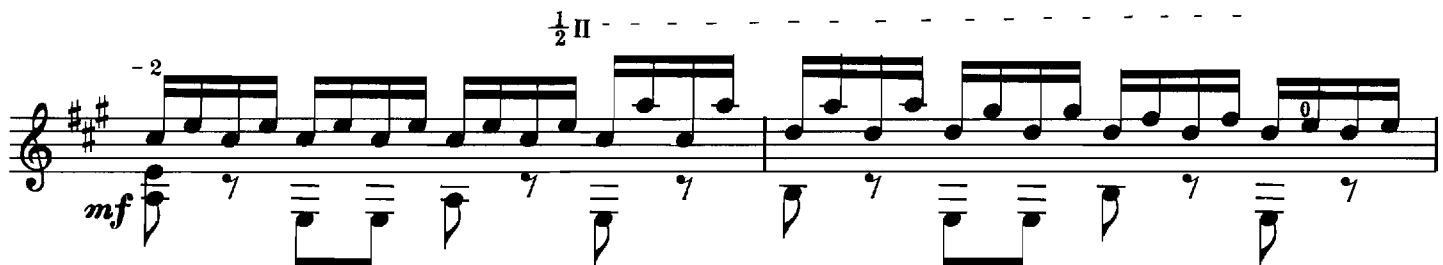
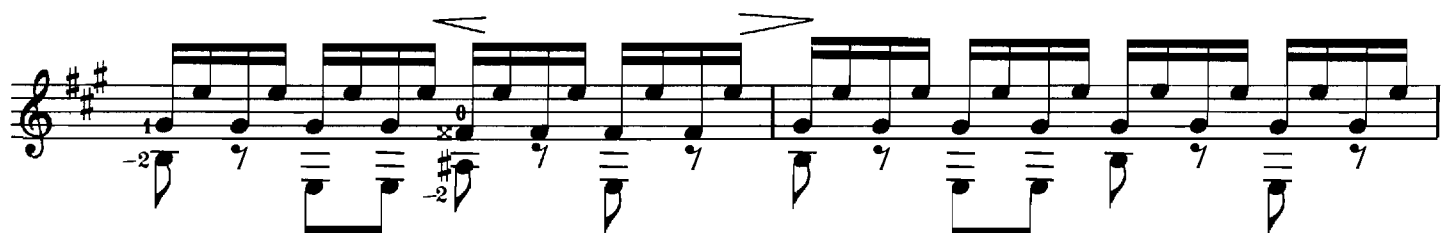
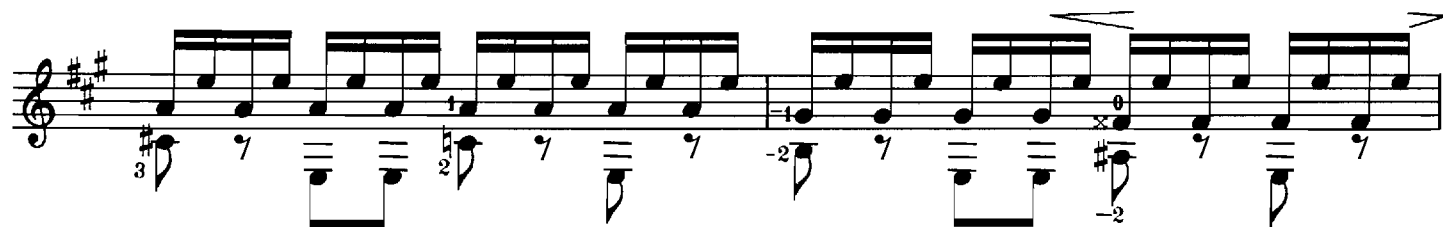
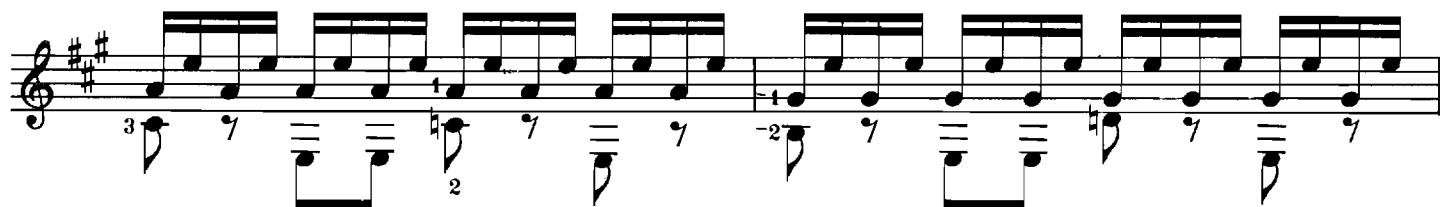
Napoleon Coste
(1806-1883)

Allegro moderato

The musical score is written for a single melodic line in D major (two sharps) and common time (C). It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The tempo marking "Allegro moderato" is placed above the first staff. The music features a continuous arpeggiated pattern. The second staff includes fingering numbers (1, 2, 4, 0, 3, 4, 1) and a half-measure rest marked "1/2 II". The third staff includes fingering numbers (3, 4, 0, 1, 2) and a half-measure rest marked "1/2 II". The fourth staff includes fingering numbers (3, 2, 1, 2, 2, 4, 3) and a half-measure rest marked "1/2 II". The score ends with a double bar line.

The image displays a page of musical notation for guitar, consisting of seven staves. The key signature is D major (two sharps). The notation includes various guitar-specific symbols such as fret numbers (0-4), accidentals, and dynamic markings like (8vo), mf, and p. The music is written in a style that suggests a complex, possibly experimental or contemporary, piece.





This page of musical notation is for a piano piece in D major, consisting of seven staves. The notation is complex, featuring many sixteenth and thirty-second notes, and includes various musical symbols such as treble clefs, key signatures, dynamics (p, f), articulation marks (accents, slurs), and fingerings (1-4). The piece is divided into two systems, with the second system starting at measure 11. The notation includes some unusual markings like 'vo)' and 'V'.

The first system consists of the first four staves. The second system consists of the remaining three staves. The notation is written in a single system, with the second system starting at measure 11. The notation includes some unusual markings like 'vo)' and 'V'.

Méditation de Nuit

from the Sor/Coste Method

In spite of the apparent complexity of the score this is not a difficult piece to play and contains some most attractive effects. The study was intended as a practice of harmonics about which Coste writes; "It is necessary to be very moderate in the use of harmonics using them in short phrases in dialogue with the instrument's natural sounds, and choosing for preference those which sound the most clearly. The following study is offered as an example of a piece not composed for the purpose of introducing harmonics, but rather one where their inclusion came naturally".

I have added string indications so that there is no ambiguity about the location of the natural harmonics.

Napoleon Coste
(1806-1883)

The musical score is written for guitar and includes string indications for natural harmonics. It consists of five staves of music in 3/4 time, key of D major (two sharps). The score includes various musical notations such as dynamics (*p*, *f*, *rinf.*), articulation (*acc.*, *trill*), and performance instructions (*rall.*, *a tempo*). Fingerings are indicated by numbers 1-4. The score is a study for natural harmonics, with specific locations marked on the strings (e.g., 12, 9, 7, 4, 3, 2, 1).

Staff 1: *p*, *rinf.*

Staff 2: *f*

Staff 3: *p*, *rall.*, *a tempo*, *f*

Staff 4: *p*, *arm.*

Staff 5: *rall.*, *p*, *arm.*

arm:

sf

$\frac{1}{2} X$

p 10th Posn. 12th Posn. 11th Posn.

Use vibrato on the high notes

$\frac{1}{2} X$

5th Posn. 7th Posn. 10th Posn. *p*

5th Posn. 2nd Posn. *rinf.* *p*

7th Posn. *arm:*

rinf. *arm:* *arm:*

arm: *rinf.* *arm:*

arm: *arm:* *arm:*

f *p*

Prelude No. 1

The name of Francisco Tárrega may be joined with those of Fernando Sor and Mauro Giuliani as representing major pioneers in the history of the guitar. Although Tárrega's compositions were simple in form and of an unpretentious nature, their romantic charm has made them popular with guitarists everywhere.

The two publishers concerned with Tárrega's work during his lifetime were Antich y Tena of Valencia, and Vidal Llimona y Boceta of Barcelona. The Valencia publications comprise a dozen editions containing from one to three pieces, and these were combined into two collections of six editions each. In his biography *Tárrega, Ensayo Biografico* Emilio Pujol states that the Valencia collections were published in 1902 and 1903 and the Barcelona collection in 1907.

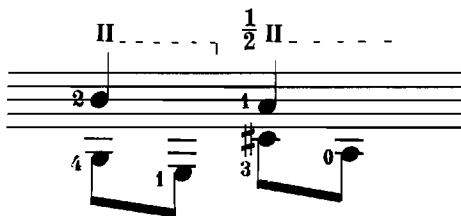
The rights to all these editions were acquired by Orfeo Tracio of Barcelona, and since the same plates were used these publications represent an unaltered reprint of the original editions.

After Tárrega's death a large number of posthumous works were published to fill the demand for more Tárrega works. On the whole these lack the complete fingering and careful editing of the original editions, representing as they do works not finally prepared for publication by the composer nor proof-read by him following the engraving of the plates. To quote from Emilio Pujol*; "Other editions have been liberally published in different countries and especially in South America; but like all of those published since 1909 they would have to be very carefully reviewed (*merecerían ser cuidadosamente revisadas*)".

I have included four original compositions and one transcription from the original Antich y Tena publications, and take this opportunity to present them in unaltered form except for the Romanized numbers for the bar indications. Tárrega did not distinguish between half and full bar in these editions so any half-bar signs are editorial.

The Prelude below is one of the Antich y Tena publications. Technically easy once the positions are established the piece affords a melodious and pleasant way to explore the fingerboard.

- [1] The D is played by a hammer stroke of the left hand alone. This is a weak form of slur, but is used occasionally where the more conventional form is inconvenient or impossible. The same applies to the third string C which follows.
- [2] The indication here is for a phrasing mark rather than a slur. The portamento may be used to help link the B \flat to the D.
- [3] As the final A in this measure cannot be played with a full bar in place it is necessary to change to a half bar for the second beat, i.e.



As noted above, Tárrega did not distinguish between half and full bars in his notation.

*Op. cit. p. 267

Prelude No. 1

Francisco Tárrega
(1852-1909)

Moderato

6th to D $\frac{1}{2}$ I ----, 4

$\frac{1}{2}$ VI ----, VIII ----, I V ----,

$\frac{1}{2}$ I [1] II ----, *p* poco rit:

III ----, V ----, $\frac{1}{2}$ I [2] *a tempo.*

$\frac{1}{2}$ I ----,

II [3] ar. 8dos *ritard:* *a tempo.*

Rosita, Polka

Francisco Tárrega
(1852-1909)

6th to D

p

V

II

1.

2.

f

VII

VII

X

arm.

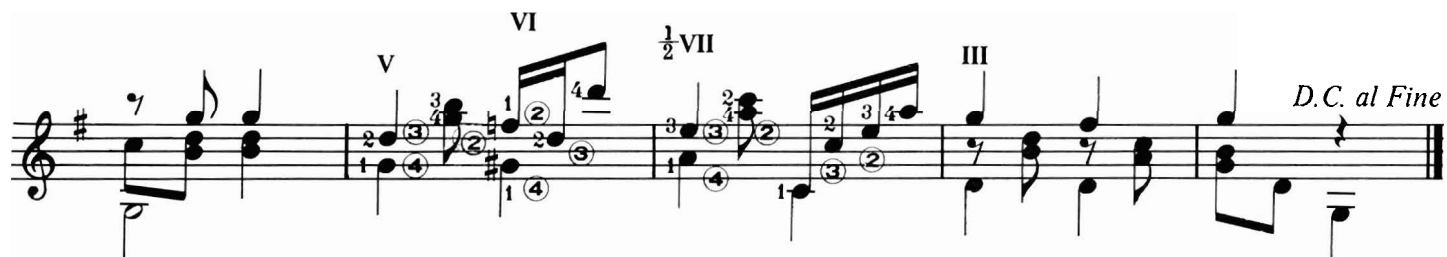
VII

Fine

f

III

p



Polka.

a mi queridisimo D. Santiago Gisbert

Marieta, Mazurka

Originally published with Rosita as a single edition Marieta also has a strong element of the dance to it. The Mazurka has a measured beat, rhythmic but stately rather than fast. This is one of those miniatures of great charm for which Tárrega is justly celebrated.

[1] The 2 on the D here may well be a misprint for a more logical 3.

Francisco Tárrega
(1852-1909)

Lento.

IV

arm.

a tempo

ritar dan - do

rit.

The musical score for the end of the piece consists of two staves. The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a series of notes, including a triplet of eighth notes marked with a '3' and a circled '2' indicating a second ending. The bass staff starts with a bass clef and a key signature of one sharp (F#). It includes a dynamic marking of *p* (piano), a *rit.* (ritardando) marking, and a tempo change to *a tempo*. The piece concludes with the instruction *D.C. al Fine* and a double bar line.

à mon ami Charles Haslinger

An Malvina

'Bardenklange', Op. 13 No. 1

The 'Bardenklange', or 'Music of the Bards' comprised a series of fifteen sheet music publications of a romantic nature published originally by Tobias Haslinger and later by his widow and son to whom this piece is dedicated. The style is reminiscent of the successful arpeggiated concert studies of Dionisio Aguado.

The composer calls for a well articulated and expressive melody above a *pianissimo* accompaniment.

Johann Kaspar Mertz
(1806-1856)

Introduction

Maestoso

p

cresc.

leggero

f

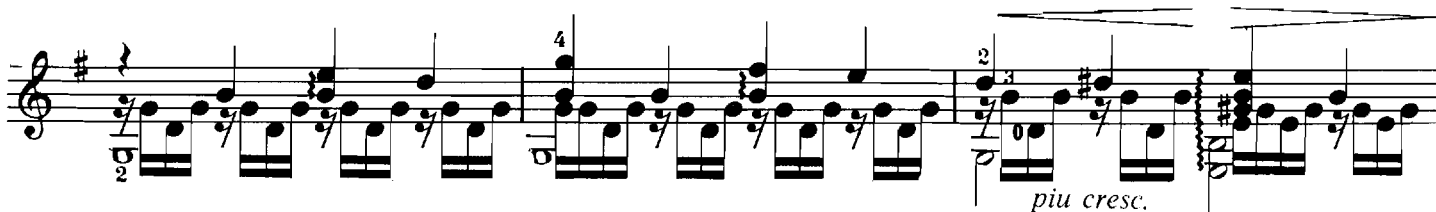
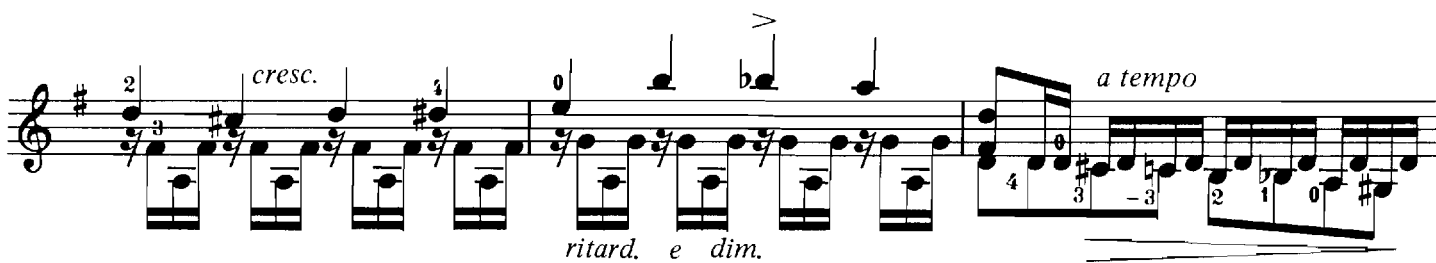
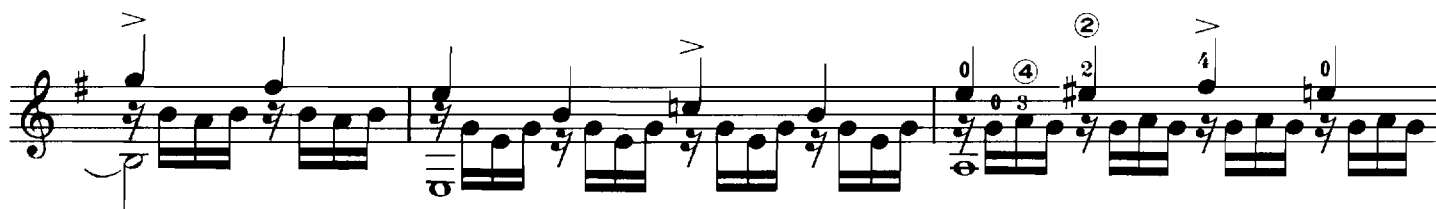
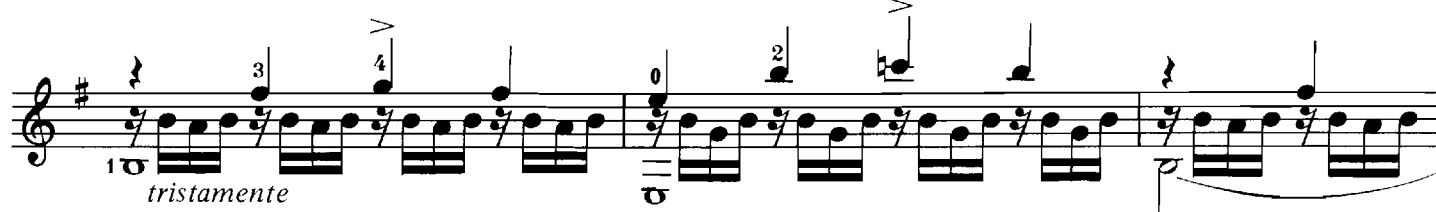
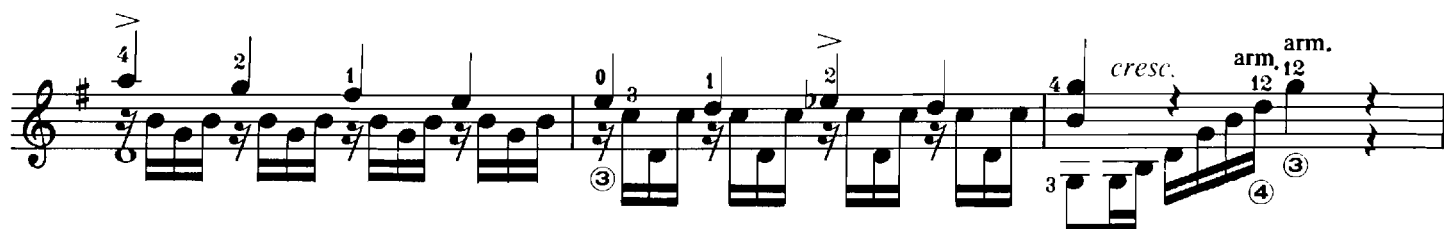
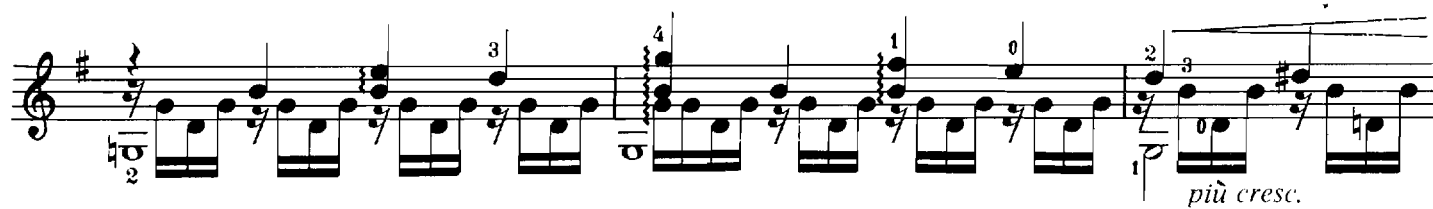
espressivo e ben pronunziato la melodia

Moderato quasi allegretto

sempre pp gli accompagnamenti.

dol.

p dol.



$\frac{1}{2} v$

a tempo

rit. *espressivo*

dol. *piu cresc.* *p dol.*

lento *a tempo*

dol. *sempre un piu ere -*

III - - - - - *$\frac{1}{2} III$*

p *doloroso*

seen - do.

First staff of music. Treble clef, key signature of one sharp (F#). The staff contains a series of chords and melodic lines. Above the staff, there are dynamic markings: *dol.* (dolce) and *lento*. Above the staff, there are also tempo markings: *in tempo*. There are also some fingerings indicated by numbers 1, 2, 3, 4.

Second staff of music. Treble clef, key signature of one sharp (F#). The staff contains a series of chords and melodic lines. Above the staff, there are dynamic markings: *più animato*. There are also some fingerings indicated by numbers 1, 2, 3, 4.

Third staff of music. Treble clef, key signature of one sharp (F#). The staff contains a series of chords and melodic lines. Above the staff, there are dynamic markings: *p* (piano) and *doloroso*. There are also some fingerings indicated by numbers 1, 2, 3, 4.

Fourth staff of music. Treble clef, key signature of one sharp (F#). The staff contains a series of chords and melodic lines. Above the staff, there are dynamic markings: *p* (piano). There are also some fingerings indicated by numbers 1, 2, 3, 4.

Fifth staff of music. Treble clef, key signature of one sharp (F#). The staff contains a series of chords and melodic lines. Above the staff, there are dynamic markings: *p* (piano) and *dolcissimo*. There are also some fingerings indicated by numbers 1, 2, 3, 4.

Sixth staff of music. Treble clef, key signature of one sharp (F#). The staff contains a series of chords and melodic lines. Above the staff, there are dynamic markings: *ppp* (pianissimo) and *quasi niente*. There are also some fingerings indicated by numbers 1, 2, 3, 4.

Los Panaderos, Bolero

Although Arcas (see Introduction) was resident in Barcelona for a period of his life his roots were in Andalusia, and it is to him that we owe some of the first versions of regional folk dances for the concert guitar. His works included 'Solea', 'Murcianas' and 'Rondeña' from his native Andalusia as well as the Jota of Aragon and other regional dances. The Bolero, of which 'Los Panaderos' is an example, was said to have been first danced in Cadiz by the celebrated Sebastián Cerezo in the late 18th century. The *Panadero* is a type of step in the dance.

The fingering in the publication by Hijos de A. Vidal y Roger of Barcelona is sketchy and additions have been made editorially.

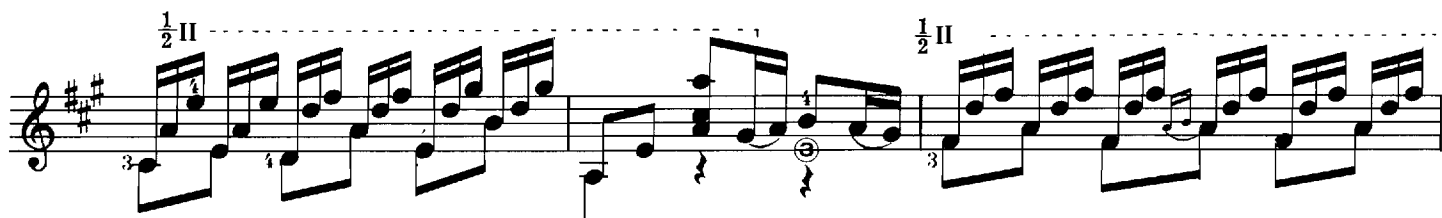
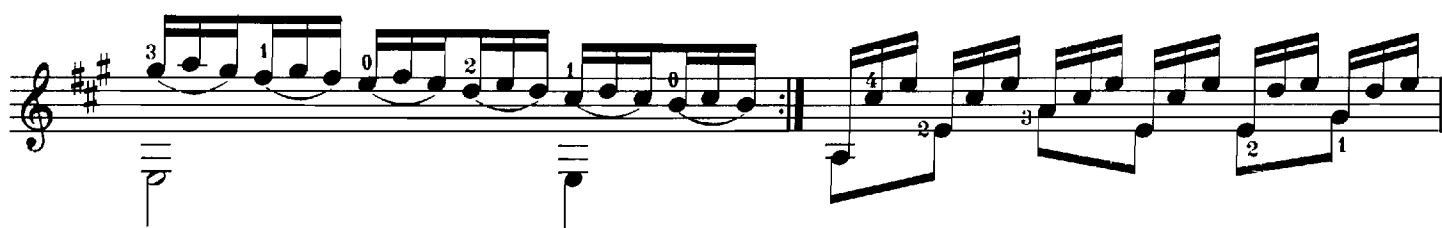
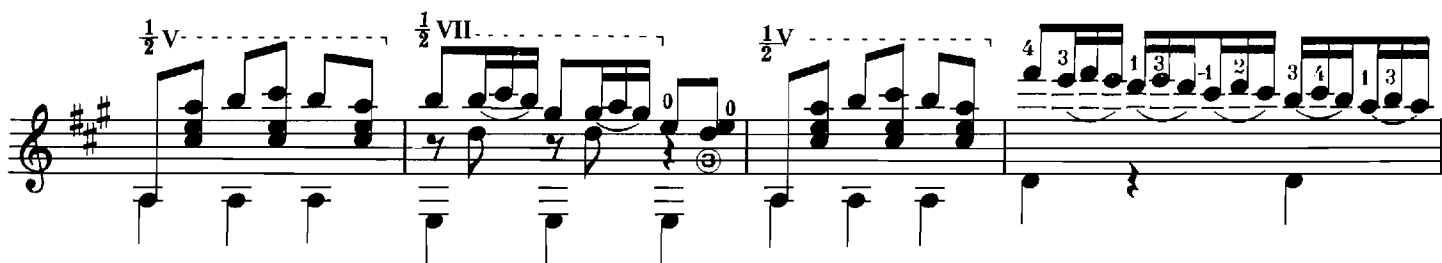
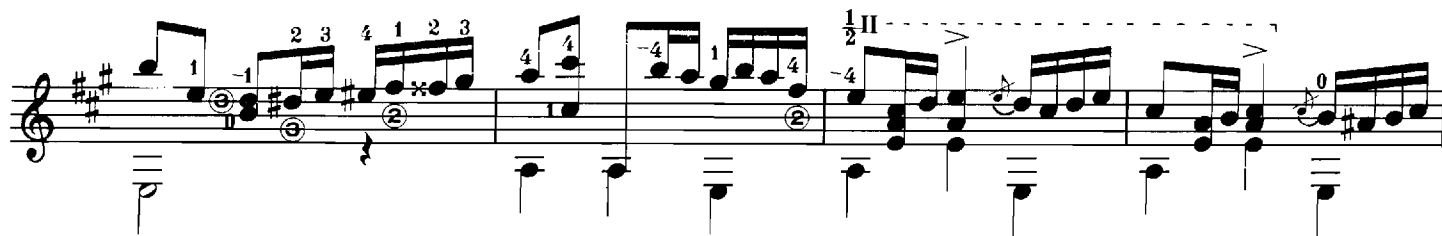
- [1] *The third finger is Arcas' fingering. Probably he kept the first and second fingers in position for what follows.*
- [2] *The A must be hammered by the left hand alone. This is the composer's fingering.*
- [3] *These glissandi are awkward and seem to me to add little to the dance. I would omit them so as to maintain a lively tempo.*
- [4] *The right hand does not play the final C# octave, which is sounded by the slide movement. This takes practice.*
- [5] *There is an arm 12 under the chord in the original, considered a misprint.*

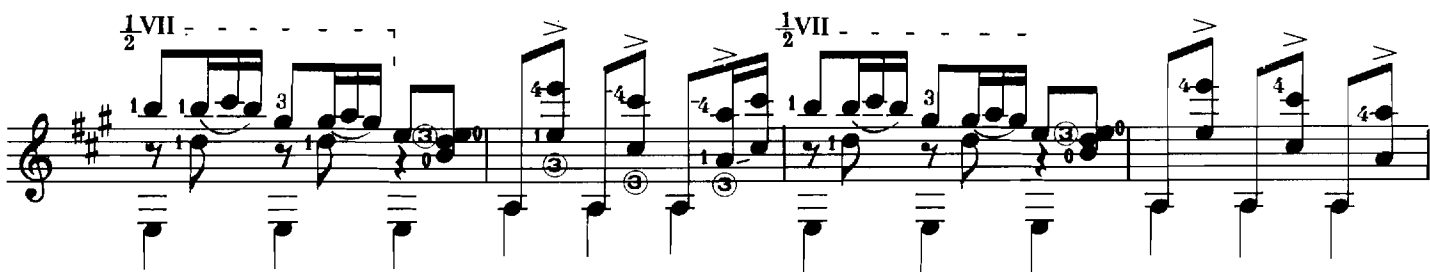
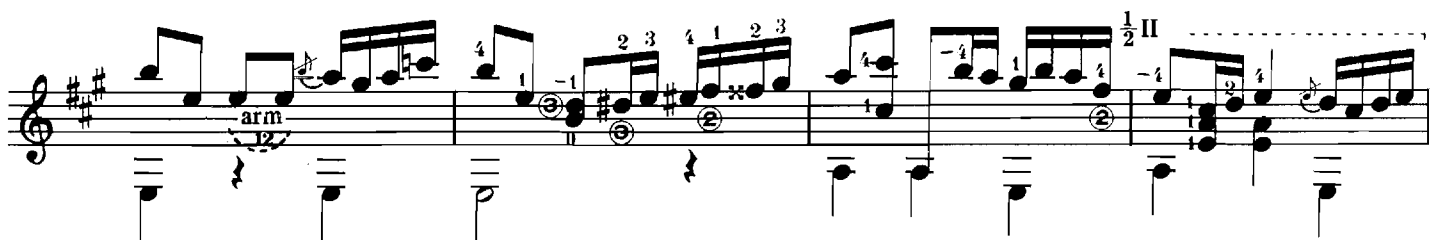
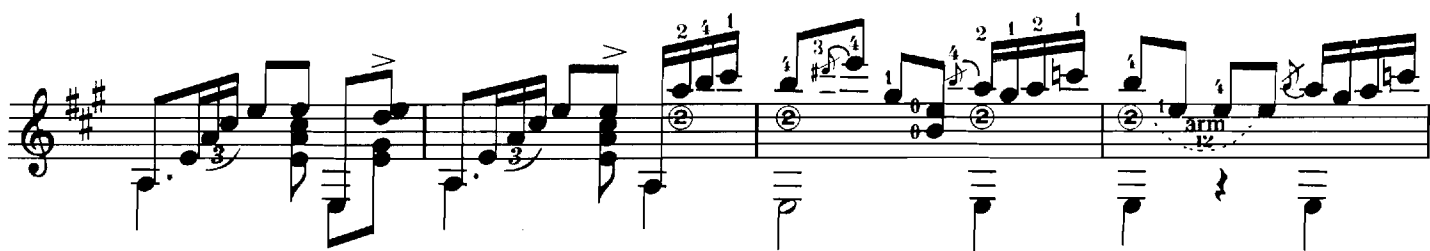
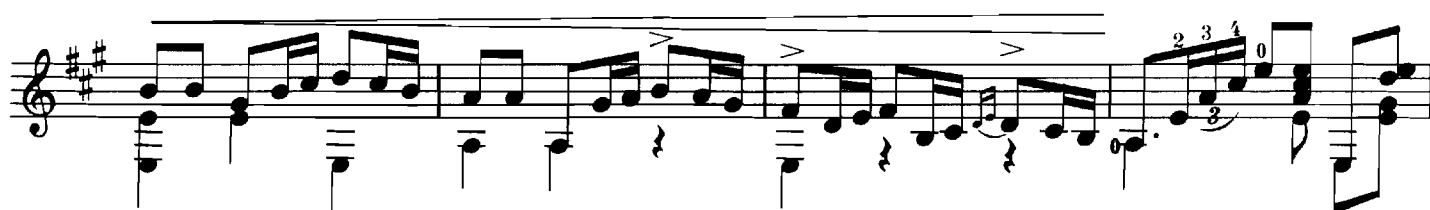
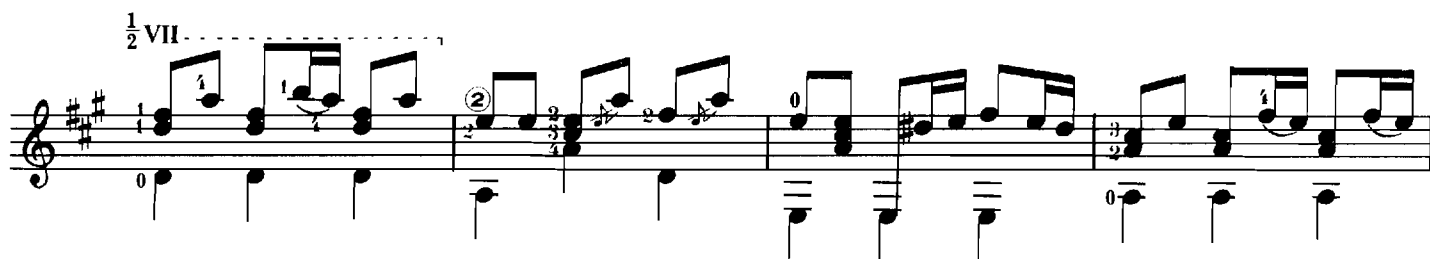
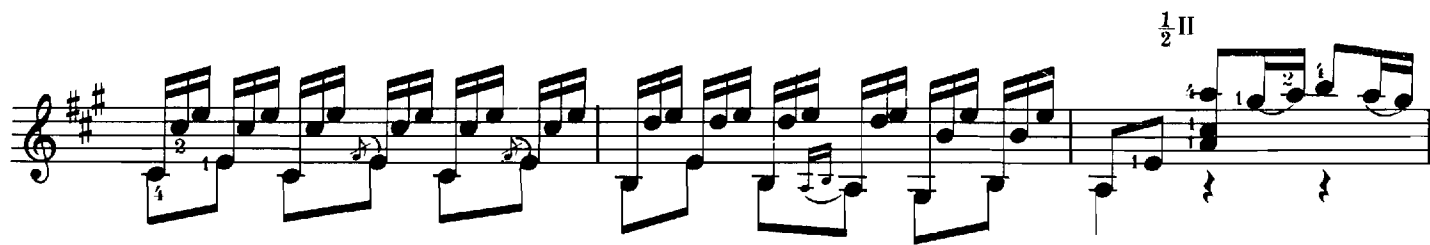
Julian Arcas
(1832-1882)

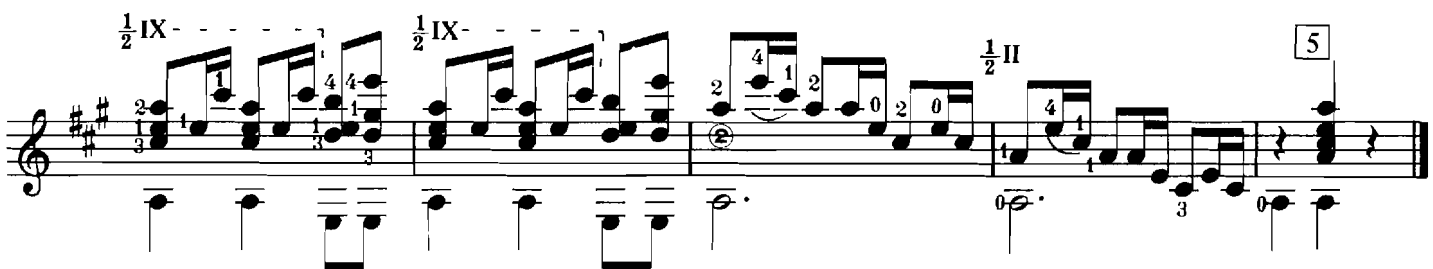
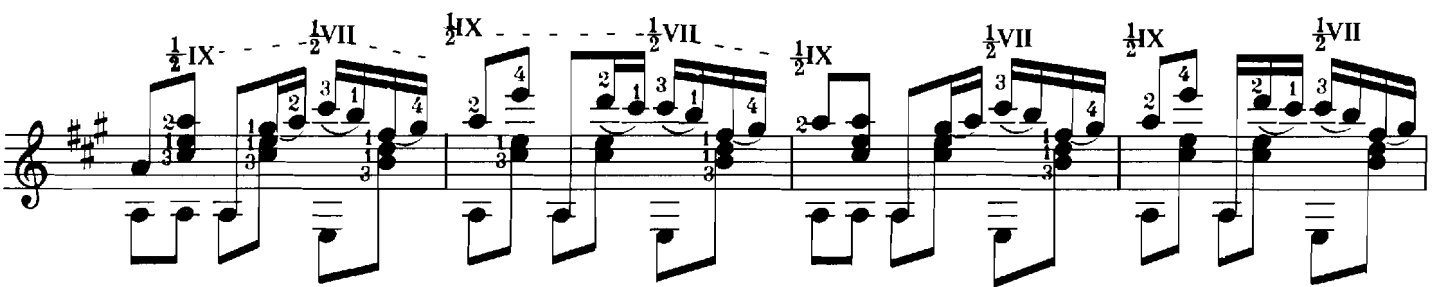
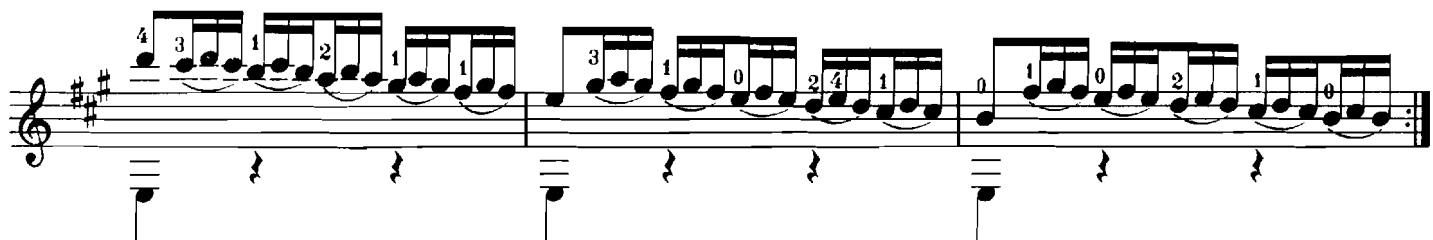
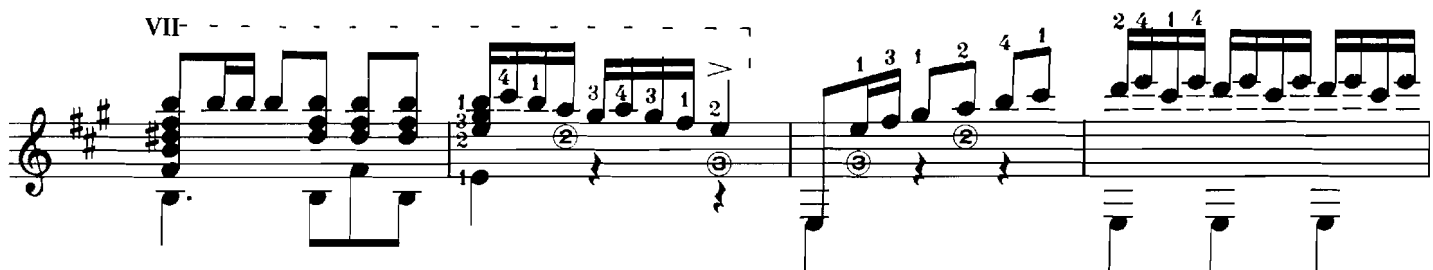
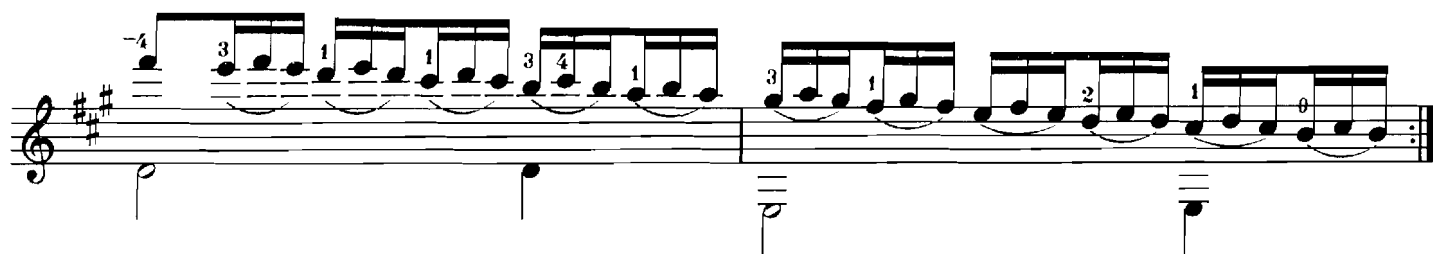
The second system of the musical score for 'The Merry Widow' is shown. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 2/4. The music features a series of eighth and sixteenth notes, with some measures containing triplets. A first ending bracket labeled '1 II' spans the final measures of the system, which end with a repeat sign. Fingering numbers (1, 2, 3, 4) are indicated below the notes.

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody starts with a quarter note G#4, followed by a quarter note A4, and then a quarter note B4. A circled '2' is placed above the first two notes. The melody continues with a quarter note G#4, a quarter note F#4, and a quarter note E4. A circled '3' is placed above the first two notes of this triplet. The melody then continues with a quarter note D4, a quarter note C#4, and a quarter note B3. The melody ends with a quarter note A3. The bass line consists of a single note G2, followed by a single note F#2, and then a single note E2. The system is divided into three measures by vertical bar lines.

[illegible][illegible]







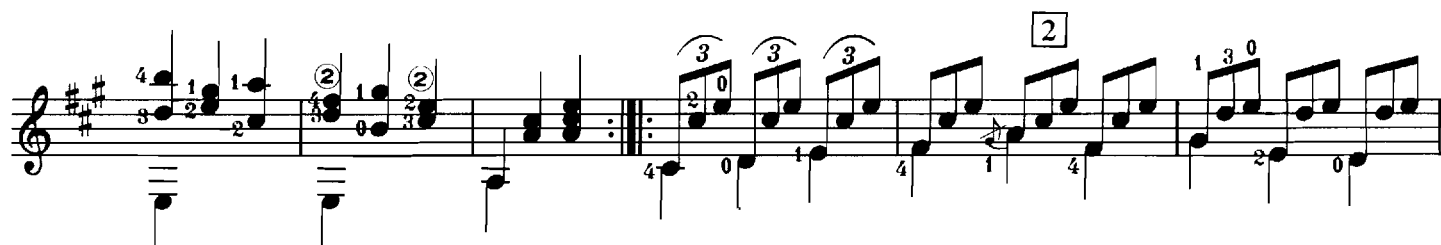
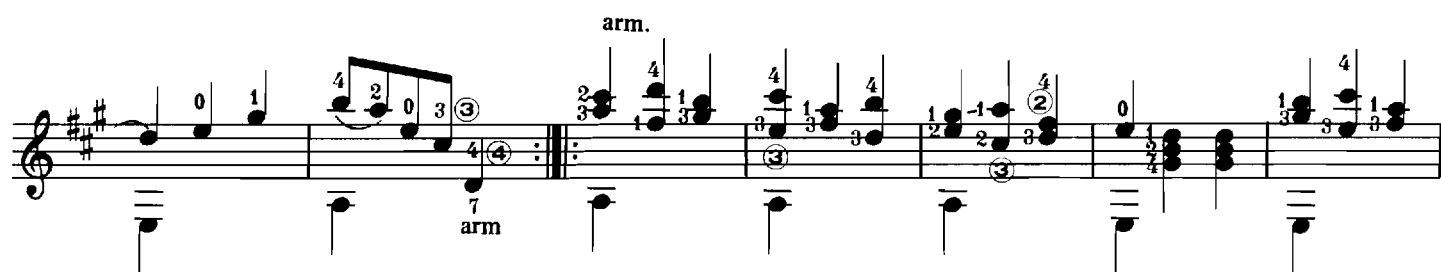
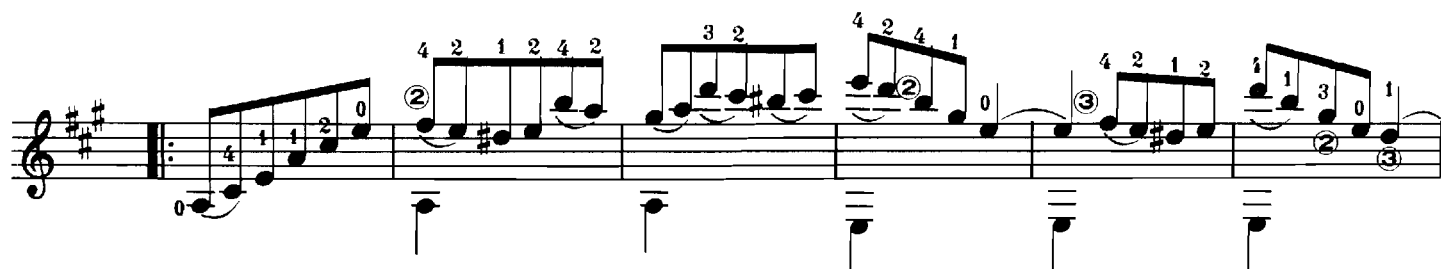
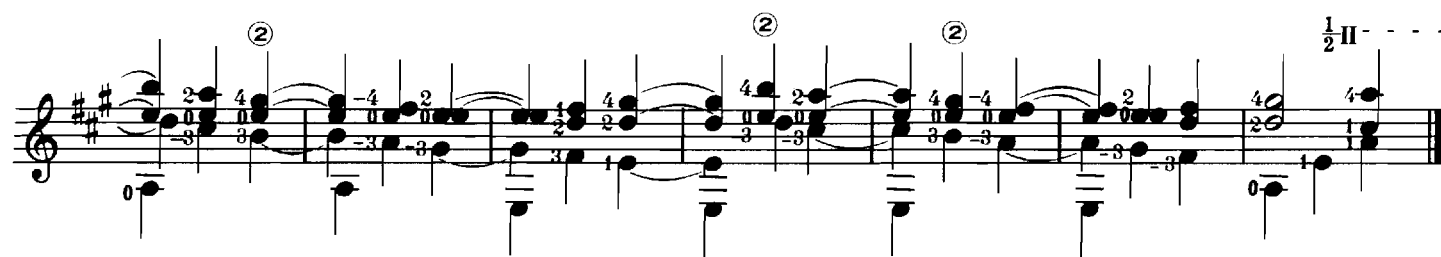
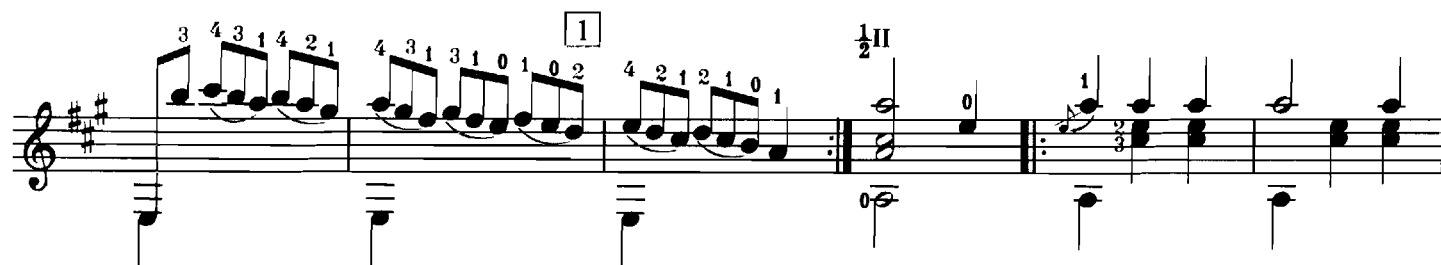
Jota Aragonesa

This arrangement of the Jota was one of Arcas' most successful compositions. To capture the feeling of the dance it helps to give extra emphasis to the chords on the first beat of the bar, and to play in strict rhythm suitable for accompaniment by castanets.

The fingering in the original edition is sparse, and has been augmented. However, Arcas' rather informal notation has been preserved since it is impossible to make corrections without considerable editorial guessing. Most guitarists will prefer to see the music as it was originally published.

- [1] A cross-string slur is necessary here, i.e. a simple left hand hammer to sound the D. It is somewhat weak, but sounds satisfactory up to tempo.
- [2] The ornament here is accomplished by a quick slide of the first finger.
- [3] Arcas calls for the Tambor technique, whereby the strings are struck percussively by the side of the thumb just in front of the bridge.
- [4] Arcas notes; "This variation is played scraping the index finger across the strings". The direction is from treble to bass, i.e. starting the first chord with the C# and pulling quickly across to the low A.
- [5] The weak natural harmonics sound strongest if played by the thumbnail of the right hand close to the bridge.
- [6] The glissandi are necessary to this passage. Obviously they are easier to execute well when notes are memorized and it is possible to watch the left hand.

Julian Arcas



This page contains six staves of musical notation for guitar, written in A major (three sharps). The notation includes various guitar-specific symbols such as fret numbers (0-4), accidentals, and dynamic markings like '1 II' and '2 II'. The music is written in a style typical of classical guitar sheet music.

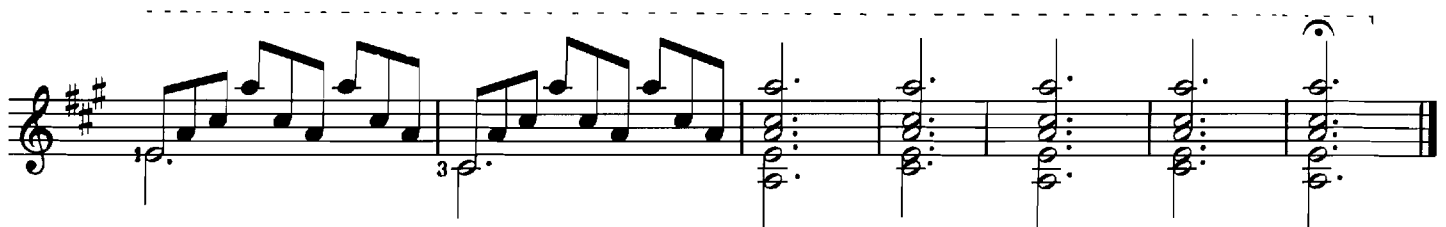
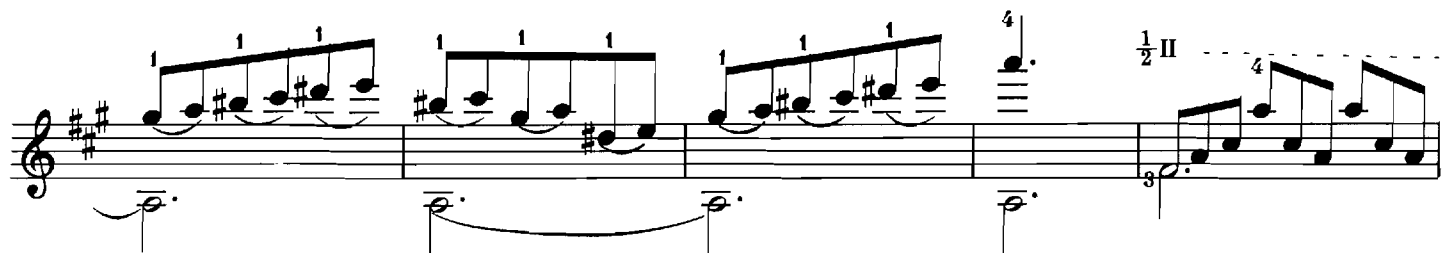
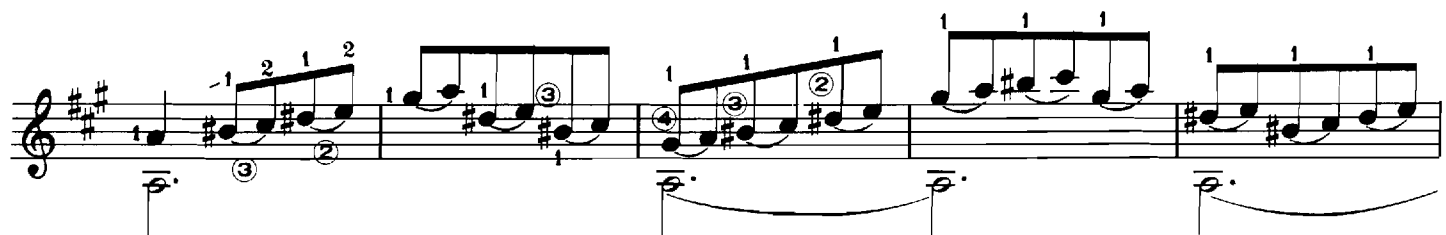
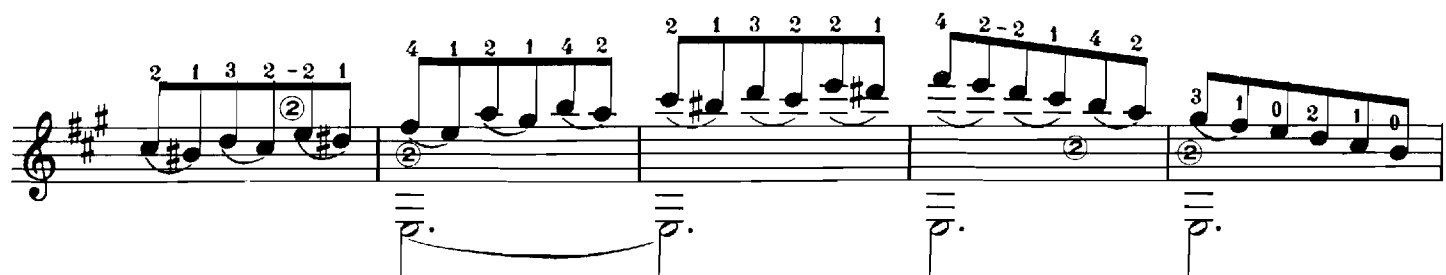
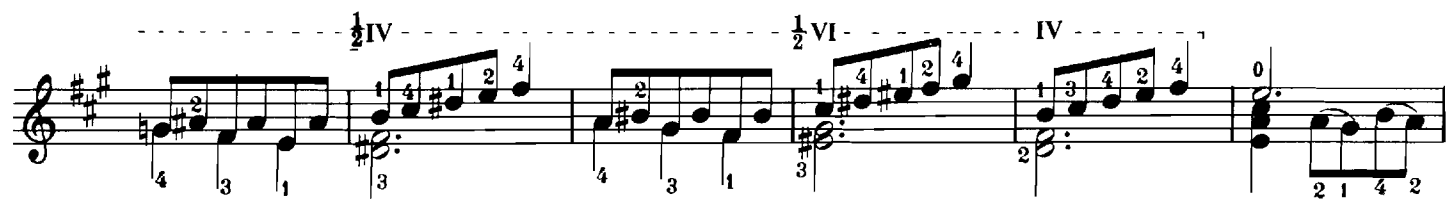
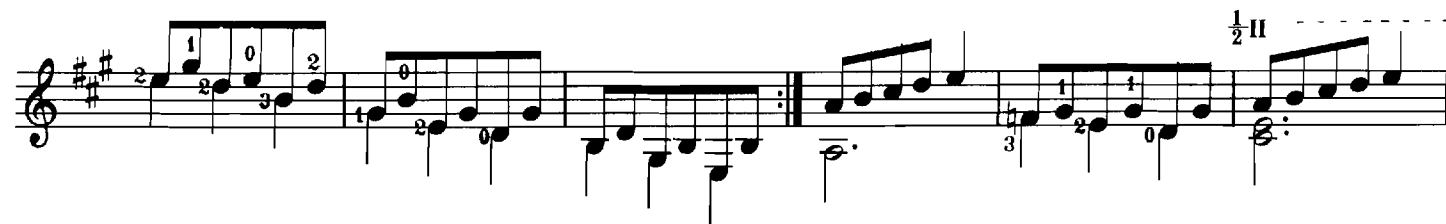
A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 1/2. The melody is written in a simple, folk-like style. The lyrics are written below the staff, aligned with the notes. The score includes a key signature change to one sharp (F#) and a time signature change to 1/2. The score is written in a single system with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 1/2. The melody is written in a simple, folk-like style. The lyrics are written below the staff, aligned with the notes. The score includes a key signature change to one sharp (F#) and a time signature change to 1/2.

Imitation al tambor 3[illegible][illegible][illegible]

6

arm -

$\frac{1}{2}$ II





Serenade in the style of a Zarzuela

Theme from the Zarzuela 'Marina'

The transcriptions of this period focused mainly on the Grand Opera repertoire, which rarely translates itself satisfactorily to the solo guitar. The Spanish *Zarzuela*, a form of musical entertainment that mingles music with spoken dialogue, is perhaps a more fertile source since the music often includes or imitates the guitar.

Pascual Arrieta, together with Francisco Barbieri, was one of those principally responsible for the nineteenth century revival of interest in the Zarzuela. His *Marina* was performed with great success in 1871.

[1] After the open D has sounded it is necessary to shift to a five or six string bar for the rest of the measure.

Pascual Arrieta
(1823-1894)
Arranged Julian Arcas

6th to D

(p)

arm.

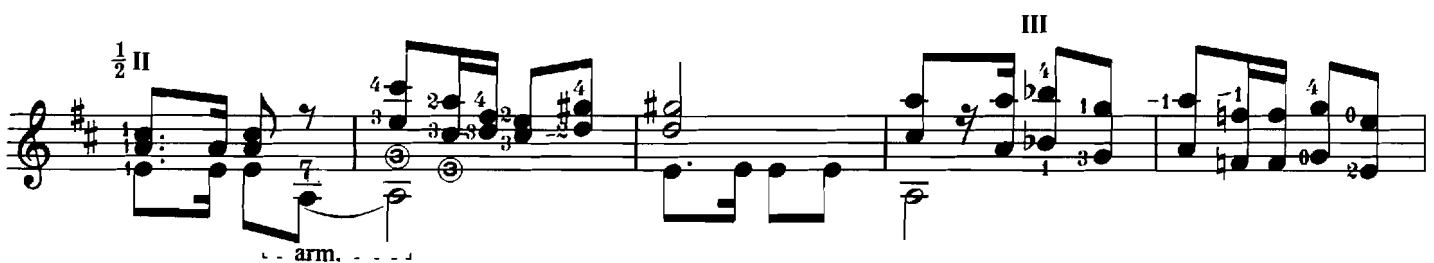
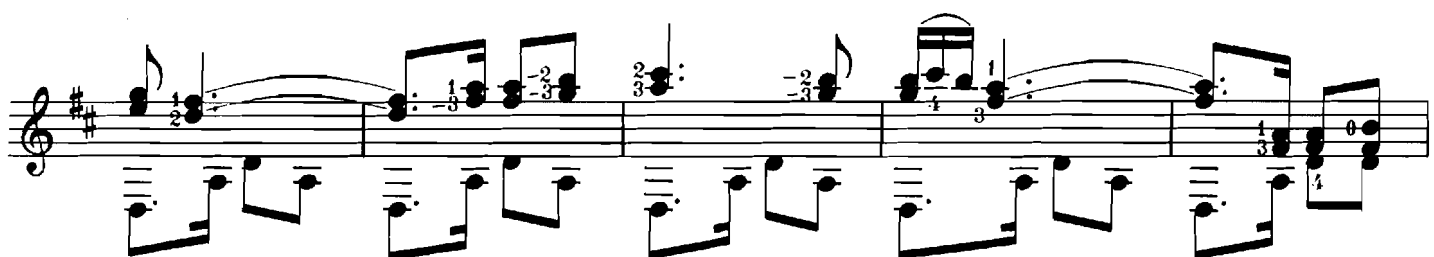
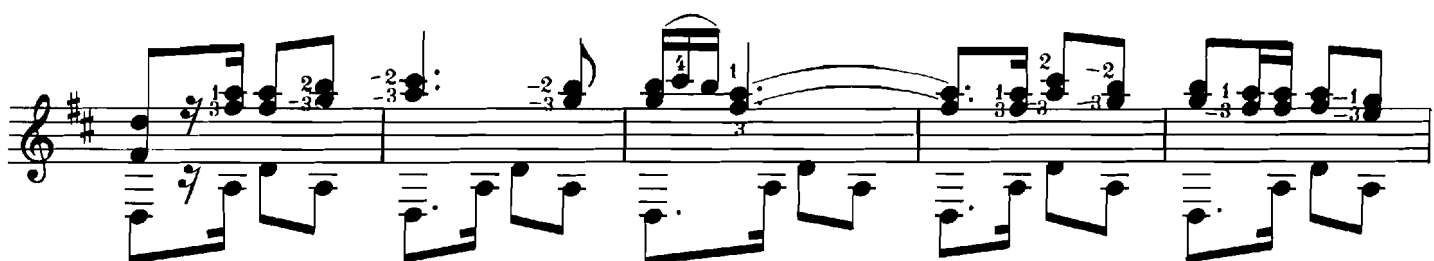
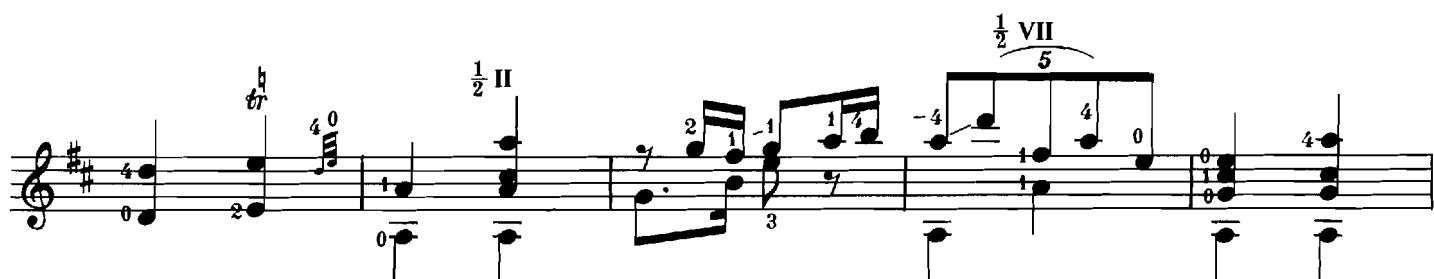
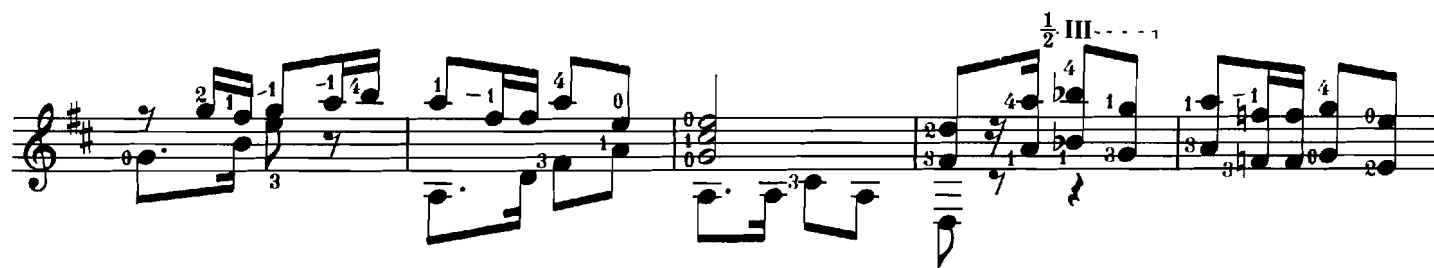
$\frac{1}{2}$ II

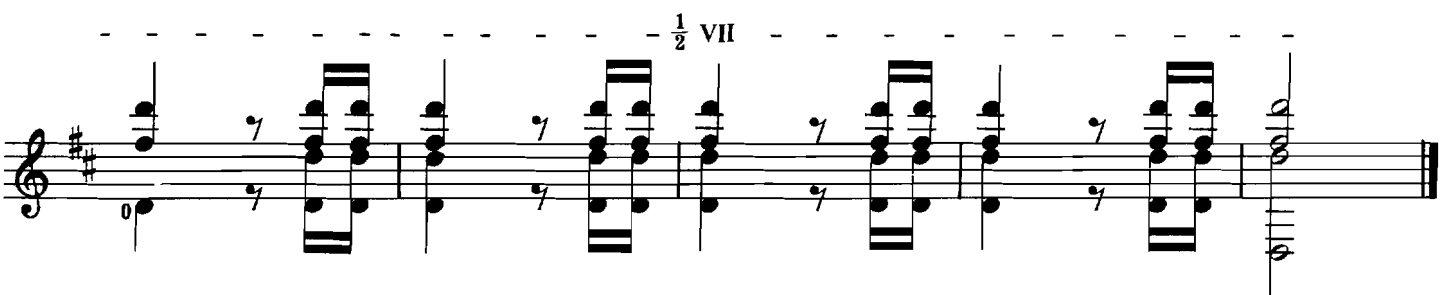
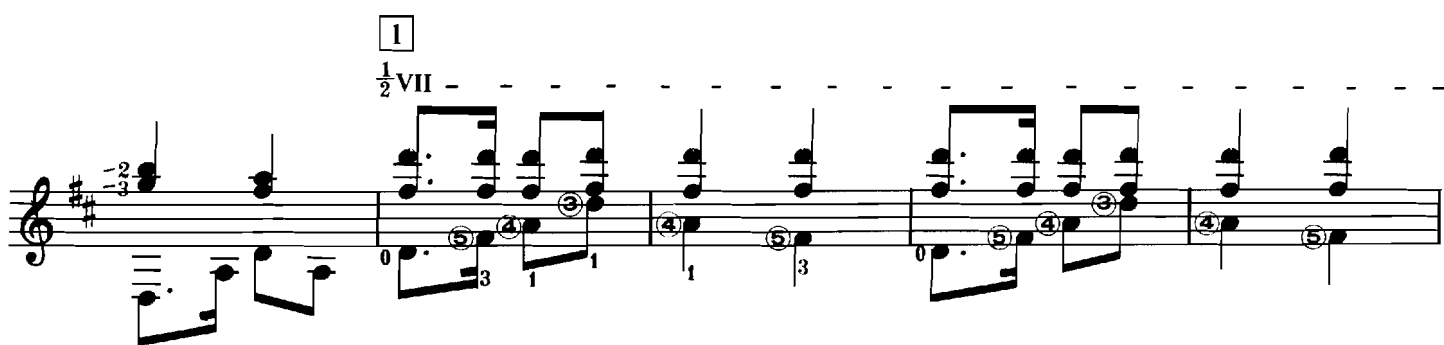
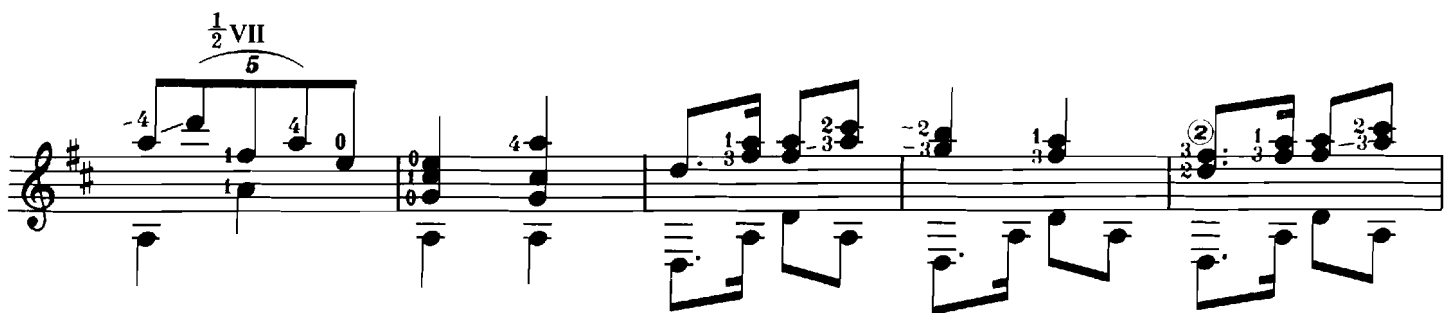
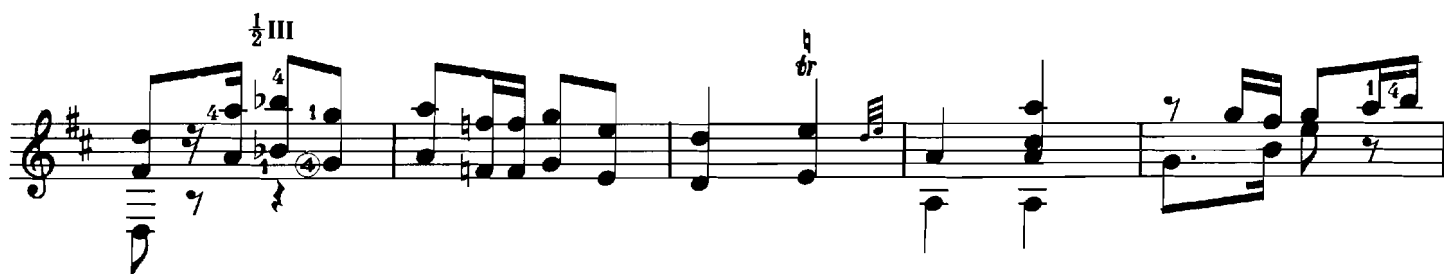
1.

2.

$\frac{1}{2}$ III

$\frac{1}{2}$ II





Prelude No. 4

This lesser known original prelude has a gentle charm that makes it one of my favourites. It is taken from the second collection published by Antich y Tena. Fully fingered by Tárrega it is presented in its original form except for the change to Roman fingers for the bars. Like many other composers Tárrega often did not bother to write out fingering for a repeated passage, and in the interest of presenting his score in exact form I have let this stand. Students may wish to pencil in the repeat fingering to assist the early stages of study.

[1] The D# ornament is very difficult on a large fingerboard. If omitted the upper D# of the chord may be taken with the fourth finger, thus avoiding an awkward jump from the preceding A.

Francisco Tárrega
(1852-1909)

Allegro

p

f

rit. *poco* *a* *poco.* *a tempo.* *f*

p *rit.* *a tempo* *cresc.* *ten.*

XI X XI
cresc.
 VIII IX VII
 II IV
 VII *a tempo*
f *decresc.* *rit.* *p* *poco* - - *a* - *poco.* *p*

f *ten.* *rit.* *p* *pp*

Alborada, Capriccio

This is a very charming *showpiece* of unusual guitar techniques selected from the posthumous works. The melody played by the left hand alone accompanied by harmonics affords an intriguing imitation of a musical box, and when smoothly executed this little caprice has the air of a virtuoso piece. Unfortunately the original edition did not specify fingering for the left hand solo passages, so this has been added editorially.

- 1 *It seems hard to believe that such a long and awkward slide is really the intention. I find it more logical to regard this as a guide finger indication, showing that the second finger travels down the second string so as to be in place on time on the C# with perhaps some of the slide sounding from the original A.*
- 2
 - a. *The left hand third finger should hammer firmly down to sound the first note. However the first finger should be used to damp the sound produced by the length of string over the fingerboard; otherwise an F will be heard as well as the E. The same principle applies throughout, i.e. only the stretch of string on the bridge side of the finger should be allowed to resonate.*
 - b. *To play the harmonics, touch with the tip of the right hand index finger above the indicated fret, and play with the ring finger. The farther the distance between the touching point and the plucking point the better will be the harmonic.*
- 3 *I recommend starting the left hand sequence by plucking the D with the fourth finger. This has more clarity than a simple hammer-stroke by the second finger. The other hammers are executed by the third finger, which being the most powerful for this purpose gives a sufficiently audible sound. To master this passage it is necessary to practise and memorize each hand separately before attempting to put them together.*

Francisco Tárrega
(1852-1909)

19 **arm.**

Right hand musical notation for 'The Little Boat'. The key signature is one sharp (F#). The notation includes various musical symbols such as treble clef, key signature, time signature (implied 4/4), and notes with fingerings (1, 2, 3, 4). There are also dynamic markings like 'arm.' and 'X'. The right hand part is written on a single staff.

The first system of the musical score for 'The Little Boat' is shown. It features a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into two parts: 'VI' and 'VII'. Part VI consists of a single measure with a treble clef and a key signature of two sharps. Part VII consists of two measures, each with a treble clef and a key signature of two sharps. The first measure of VII is marked with a '2' and a '4', and the second measure is marked with a '4' and a '4'. The score ends with a double bar line and the word 'arm.' (armature) written below the staff.

Minuet

from the Serenata, Op. 78

This is one of Tárrega's most successful transcriptions. The minuet translates well to the guitar and has been frequently performed in concert by Segovia. Some practice is needed to negotiate the full chords, but the effect is grandiose and sonorous.

- [1] *The 2 by the G is probably a misprint for 3.*
- [2] *The 3 is probably misplaced from the C. A third position bar seems necessary for the second and third beats.*
- [3] *Here also a third position bar is necessary. However the third finger can slide up to the grace note G as a guide finger.*
- [4] *The curious cross-fingering is necessary to sustain the bass F.*
- [5] *The ligado is played by hammering the B with the left hand fourth finger. The effect is weak compared to the conventional pull-off.*

Franz Schubert
(1797-1828)

Arranged Francisco Tárrega

Allegro moderato

6th to D

The musical score is arranged in four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro moderato'. The first staff has a forte (f) dynamic. The second staff has a piano (p) dynamic. The third staff has a pianissimo (pp) dynamic. The fourth staff has a forte (f) dynamic. The score includes various guitar-specific notations such as fingerings (1-4), slurs, and dynamic markings. The piece ends with a repeat sign and a final chord.

Musical score for a piano piece, featuring seven staves of music. The notation includes treble and bass clefs, a key signature of one flat, and a 4/4 time signature. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Fingerings are indicated by numbers 1-4. Articulations include accents, slurs, and breath marks. Rehearsal marks are numbered 1 through 7. The piece concludes with a "Trio" section and a "Fine" marking.

Dynamics: *pp*, *cresc:*, *f*, *ff*, *pp*, *cresc:*, *ff*, *pp*, *decresc:*.

Rehearsal marks: 1, 2, 3, 4, 5, 6, 7.

Section markers: VI, V, III, IV, III, V, III, II, I, 2, Trio.

Other markings: *pp*, *f*, *ff*, *pp*, *cresc:*, *ff*, *pp*, *decresc:*, *Fine*.

V- *molto legato*

ppp

IV

V

VII

V

cresc:

V

II

decresc:

pp

II

ppp

5

V

V

1.

2.

dim:

ppp

D.C. al Fine

Canzonetta

from the String Quartet, Op. 12

This extract from a string quartet is another of Tárrega's successful transcriptions, in that the guitar version sounds natural to the instrument and is technically straightforward. Most players will wish to omit the slide ornaments which are not a part of the original composition.

The fingering of the 'posthumous' edition has been preserved except for obvious misprints.

[1] The Spanish apagado has the same meaning as the guitar pizzicato or étouffé.



Mendelssohn.

Canzonetta

Felix Mendelssohn
(1809-1847)

Transcribed by Francisco Tárrega

Allegro moderato $\text{♩} = 76$

p

II. V.

p *rit.*

a tempo

p *cresc.* *f* *p*

II

rit. *a tempo.* *pp*

IV V - - - - - $\text{♩} = 92$ un poco piu mosso

dim. *pp* *leggero.*

IX.

VII

VII IV II IX

VII

f *dim.* *p*

arm.

p

II

ten. V

cresc. *pp*

This page of musical notation is for guitar, written in D major (two sharps). It consists of seven staves of music. The notation includes various guitar-specific techniques such as fingerings, slurs, and articulation marks. Key performance instructions include:

- Staff 1:** Features a series of eighth-note patterns with fingerings (e.g., 2, 3, 4, 1, 2) and slurs. A Roman numeral **II** is placed above the staff.
- Staff 2:** Continues the eighth-note patterns with fingerings and slurs. A Roman numeral **V** is placed above the staff.
- Staff 3:** Includes more complex eighth-note patterns with fingerings and slurs. Roman numerals **VII**, **V**, **VII**, **V**, and **II** are placed above the staff.
- Staff 4:** Features a series of eighth-note patterns with fingerings and slurs.
- Staff 5:** Includes a first ending marked **1.** and a second ending marked **2.**. The instruction **arm.7.** (armando 7) is written below the staff, followed by **dim.** (diminuendo).
- Staff 6:** Features a series of eighth-note patterns with fingerings and slurs. The instruction **apagados.** (apagados) is written above the staff, followed by **arm.7.** and **p** (piano).
- Staff 7:** Includes a series of eighth-note patterns with fingerings and slurs. The instruction **pp rall.** (pianissimo, rallentando) is written below the staff.

Tempo I

This musical score is written for a piano, featuring a single melodic line on a treble clef staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece is marked "Tempo I" at the beginning. The notation includes a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests and ties. Fingerings are indicated by numbers 1-5. Dynamic markings include *pp* (pianissimo), *f* (forte), *p* (piano), and *dim.* (diminuendo). Tempo and performance instructions include *cresc.* (crescendo), *rit.* (ritardando), *a tempo*, *presto.* (presto), and *C. 2.^a* (Coda 2nd). The score is divided into sections labeled with Roman numerals: II., II., IV., V., and II. The piece concludes with a final double bar line.

La Maja De Goya

Tonadilla

The *Tonadilla* was originally a short dramatic musical work with solo song and sometimes chorus, used as an *intermezzo* between the acts of a play or serious opera. This work was composed as the accompaniment to a poem about Goya (by F. Periquet) which was partly spoken, partly sung.

The piece is well-known to guitarists in transcription as a solo of some difficulty. It is offered here in simple duet form as a recreation.

Enrique Granados
(1867-1916)

Arranged Frederick Noad

Allegretto comodo

1st Guitar

2nd Guitar

Pizz. *pp*

6th to D

III-

1/2 II

First system of musical notation, measures 1-6. The key signature is three sharps (F#, C#, G#). The notation includes various note values, rests, and fingerings (1, 2, 3, 4, 7). Measure 1 has a 7-measure rest in the bass. Measure 2 has a 7-measure rest in the bass. Measure 3 has a 4-measure rest in the bass. Measure 4 has a 7-measure rest in the bass. Measure 5 has a 7-measure rest in the bass. Measure 6 has a 7-measure rest in the bass.

Second system of musical notation, measures 7-12. The key signature is three sharps (F#, C#, G#). The notation includes various note values, rests, and fingerings (1, 2, 3, 4, 7). Measure 7 has a 4-measure rest in the bass. Measure 8 has a 4-measure rest in the bass. Measure 9 has a 4-measure rest in the bass. Measure 10 has a 4-measure rest in the bass. Measure 11 has a 4-measure rest in the bass. Measure 12 has a 4-measure rest in the bass.

Third system of musical notation, measures 13-18. The key signature is three sharps (F#, C#, G#). The notation includes various note values, rests, and fingerings (1, 2, 3, 4, 7). Measure 13 has a 4-measure rest in the bass. Measure 14 has a 4-measure rest in the bass. Measure 15 has a 4-measure rest in the bass. Measure 16 has a 4-measure rest in the bass. Measure 17 has a 4-measure rest in the bass. Measure 18 has a 4-measure rest in the bass.

Fourth system of musical notation, measures 19-24. The key signature is three sharps (F#, C#, G#). The notation includes various note values, rests, and fingerings (1, 2, 3, 4, 7). Measure 19 has a 4-measure rest in the bass. Measure 20 has a 4-measure rest in the bass. Measure 21 has a 4-measure rest in the bass. Measure 22 has a 4-measure rest in the bass. Measure 23 has a 4-measure rest in the bass. Measure 24 has a 4-measure rest in the bass.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next three measures. The notation includes treble and bass staves, key signatures of one sharp (F#), and time signatures of 2/4 and 3/4. Fingerings are indicated by numbers 1-4. Slurs and ties are used to connect notes across measures. The piece concludes with a final chord in the second measure of the second system.

A musical score for the song 'The Rose Tree'. It consists of two staves, both in treble clef and key of D major (indicated by two sharps). The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody includes various ornaments and fingerings, such as a triplet of eighth notes and a sequence of sixteenth notes. The accompaniment features a steady eighth-note pattern in the left hand and a more complex right-hand part with chords and single notes. A double bar line with a 'II' marking indicates a repeat or a change in the accompaniment pattern. The score ends with a final chord in the right hand and a sustained bass note in the left hand.

A musical score for the song "The Rose Tree". The score is written for a vocal line and a guitar accompaniment. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The vocal line is on a single staff with a treble clef. The guitar accompaniment is on a single staff with a treble clef. The score consists of 12 measures. The first measure has a whole rest for the vocal line and a guitar chord (D4, F#4, A4, D5) with a "2" below it. The second measure has a whole note D5 for the vocal line and a guitar chord (D4, F#4, A4, D5) with a "2" below it. The third measure has a whole note E5 for the vocal line and a guitar chord (D4, F#4, A4, D5) with a "2" below it. The fourth measure has a whole note F#5 for the vocal line and a guitar chord (D4, F#4, A4, D5) with a "2" below it. The fifth measure has a whole note G5 for the vocal line and a guitar chord (D4, F#4, A4, D5) with a "2" below it. The sixth measure has a whole note A5 for the vocal line and a guitar chord (D4, F#4, A4, D5) with a "2" below it. The seventh measure has a whole note B5 for the vocal line and a guitar chord (D4, F#4, A4, D5) with a "2" below it. The eighth measure has a whole note C6 for the vocal line and a guitar chord (D4, F#4, A4, D5) with a "2" below it. The ninth measure has a whole note D6 for the vocal line and a guitar chord (D4, F#4, A4, D5) with a "2" below it. The tenth measure has a whole note E6 for the vocal line and a guitar chord (D4, F#4, A4, D5) with a "2" below it. The eleventh measure has a whole note F#6 for the vocal line and a guitar chord (D4, F#4, A4, D5) with a "2" below it. The twelfth measure has a whole note G6 for the vocal line and a guitar chord (D4, F#4, A4, D5) with a "2" below it.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a single melodic line on a treble clef staff with a key signature of three sharps (F#, C#, G#). The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Breath marks, represented by a vertical line with a horizontal bar, are placed above measures 2, 4, 6, and 8. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The final measure of the piece ends with a double bar line.

First system of a musical score in G major (three sharps). The upper staff features a melodic line with triplets and slurs, marked with fingering numbers 1, 2, 3, 4. A bracket above the first two measures is labeled $\frac{1}{2}IV$. The lower staff provides a harmonic accompaniment with chords and single notes, including a $\frac{1}{2}II$ marking. The instruction *p espress.* is written between the staves.

Second system of the musical score. The upper staff continues the melodic line with slurs and rests. The lower staff continues the harmonic accompaniment with chords and single notes.

Andantino quasi Allegretto

Third system of the musical score, beginning with the tempo marking "Andantino quasi Allegretto". The upper staff features a more active melodic line with slurs and fingering numbers. The lower staff continues the harmonic accompaniment. A bracket above the first two measures is labeled II .

Fourth system of the musical score. The upper staff continues the melodic line with slurs and fingering numbers. The lower staff continues the harmonic accompaniment. A bracket above the first two measures is labeled II .

First system of musical notation. The key signature is three sharps (F#, C#, G#). The music is written on two staves. The upper staff contains a melody with various ornaments (accents, slurs) and fingerings (2, 4, 1, 3, 2, 4). The lower staff contains a bass line with fingerings (7, 2, -2, 2, 2, 1).

Second system of musical notation. The upper staff continues the melody with ornaments and fingerings (4, 2, 3, 1, 4, 2, 1, 4, 2, 1). The lower staff features a double bar line with a second ending bracket labeled 'II' and fingerings (1, 7, 7, 2, 2, 2, 3, 4).

Third system of musical notation. The upper staff continues the melody with ornaments and fingerings (1, 3, 2, 1, 3, 2, 1, 3, 4, 1, 3, 4, 3, 1). The lower staff continues the bass line with fingerings (2, 3, 1, 4, 3, 4, 1, 2, 3, 4, 2, 3, 4).

Fourth system of musical notation. The upper staff continues the melody with ornaments and fingerings (2, 4, 1, 2, 4, 1, 3, 4, 1, 2, 3, 4, 1). The lower staff features a double bar line with a second ending bracket labeled 'II' and fingerings (2, 1, 4, 3, 1, 7, 7, 7).

The first system of musical notation consists of two staves in G major (one sharp). The top staff contains a melodic line with various fingerings: 4, 3, 2, 4, 3, 1, 4, 4, 2, 3, 1, 2, 3, 0. The bottom staff contains a bass line with fingerings: 3, 4, 1, 7, 7, 1, 7, 1, 4, 2, 2. There are also some whole notes and rests in the bass line. A circled '2' appears above the first measure of the top staff, and another circled '2' appears above the eighth measure. Roman numerals II, IV, and II are placed above the bass line in the third, fourth, and fifth measures respectively.

The second system of musical notation continues the piece. The top staff has fingerings: 2, 1, 0, 3, 2, 1, 4, 1, 2, 3, 1, -1, 4, 3. The bottom staff has fingerings: 2, 2, 1, 1, 3, 2, 1, 3, 4, 1. A circled '2' is above the second measure of the top staff, and another circled '2' is above the third measure. A circled '2' is also above the second measure of the bottom staff. Roman numerals II and II are placed above the bass line in the fourth and fifth measures respectively. The system ends with a double bar line.

Sevilla

Sevillanas From The Suite Espagnole

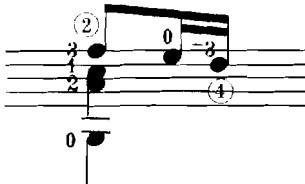
This ever popular dance was transcribed from the piano by Francisco Tárrega and his distinguished pupil Miguel Llobet. As a guitar piece it has probably been the *finale* of more concerts than any other single work. The lowering of the fifth string to G gives the guitar a wonderful sonority, and the gaiety of a piece based on a guitar dance coupled with the sophistication added by a master composer result in a truly captivating work. As successful as the Tárrega/Llobet transcription has been it omits many elements of the piano score that are not particularly hard to play, in particular the repeated figure:-



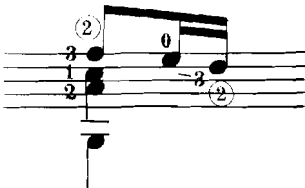
This transcription attempts to restore some of the elements without adding to the technical challenges.

[1] *The fingerings suggested are:*

First time-



Second time-



[2] *The reach beyond the position is possible due to the closer frets at this point on the finger-board.*

[3] *The bar with the fourth finger is not difficult and works well with practice.*

[4] *Slurring all six in the group is effective but takes some practice. They may be slurred in triplets, but this alters the feeling of the phrase.*



Dancing in a patio in Seville.

Sevilla

Isaac Albéniz
(1860-1909)

Arranged Frederick Noad

Allegretto

5th to G
6th to D

$\frac{1}{2}$ VII -

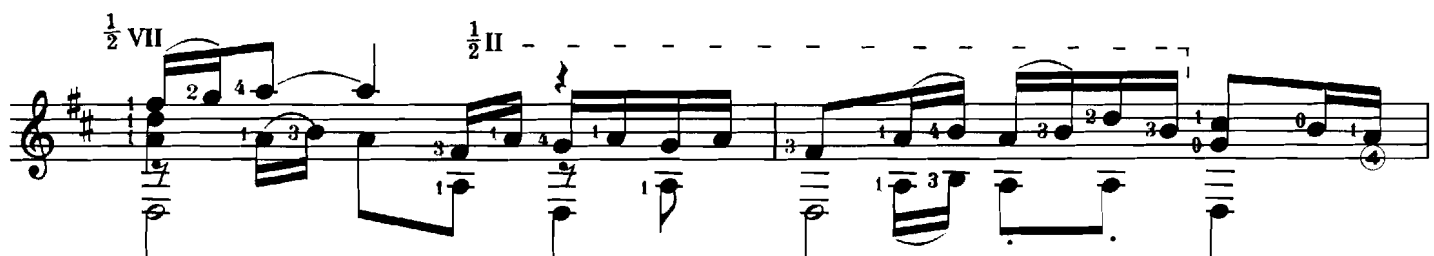
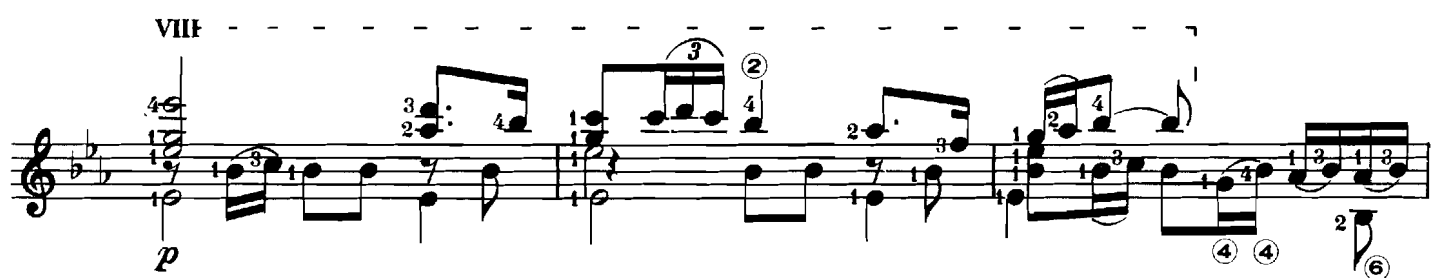
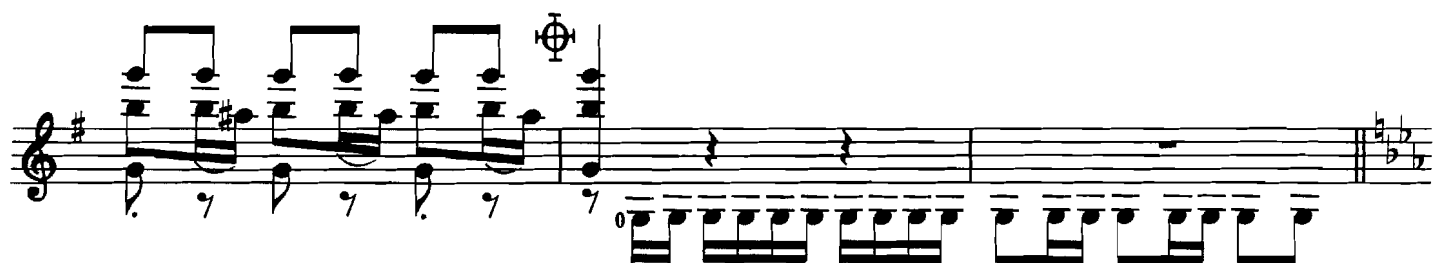
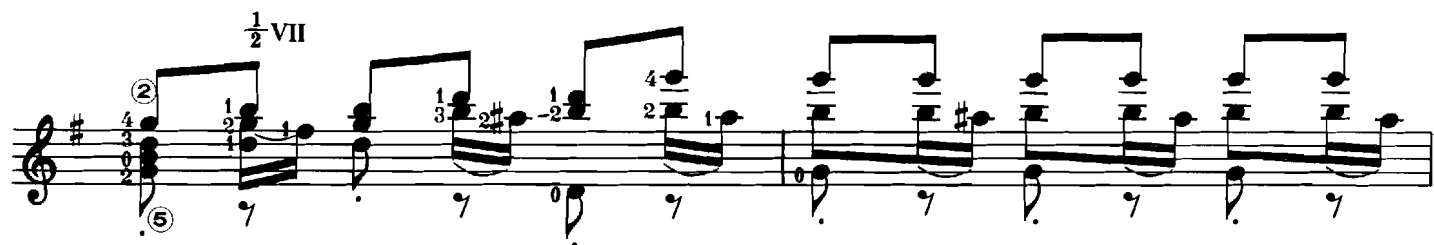
f

pp

$\frac{1}{2}$ VII

$\frac{1}{2}$ I

III -



$\frac{1}{2}$ II- - - - -

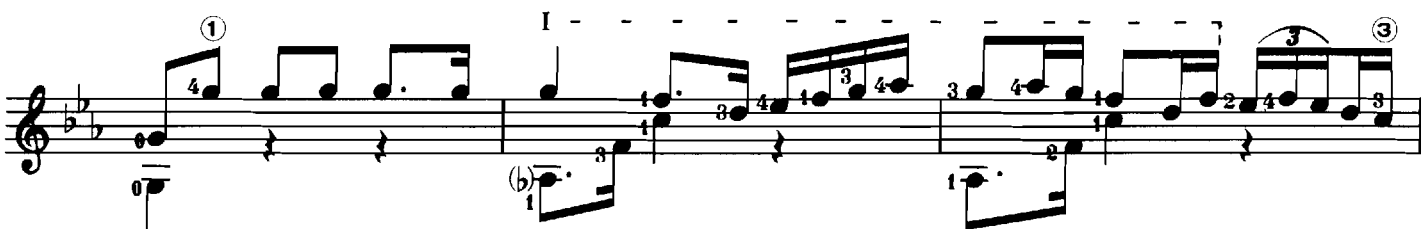
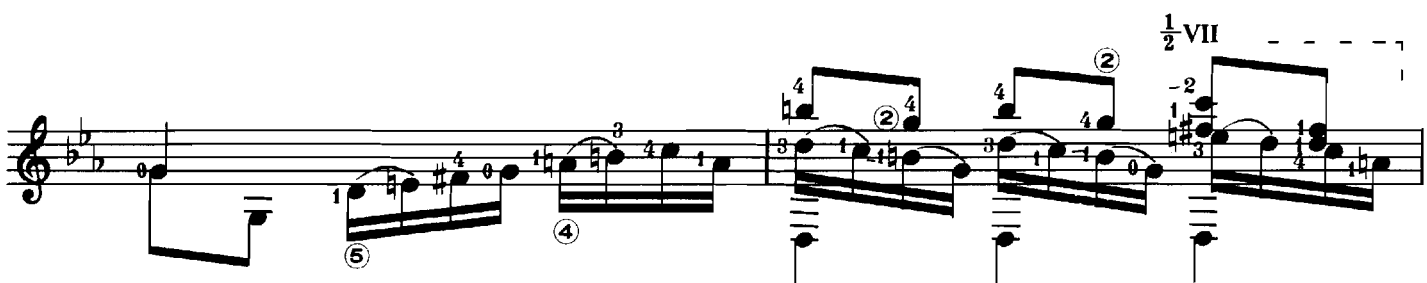
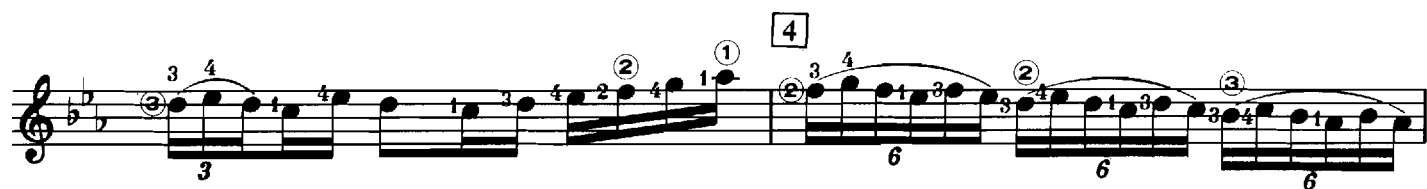
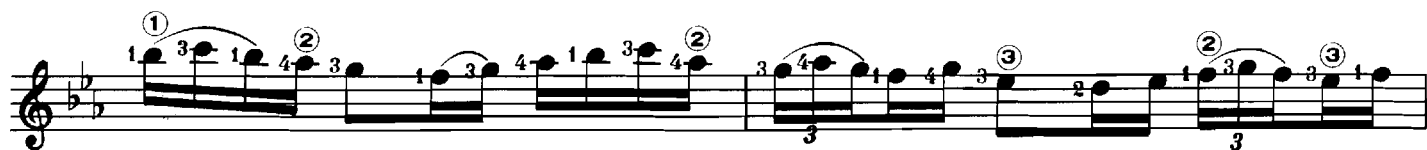
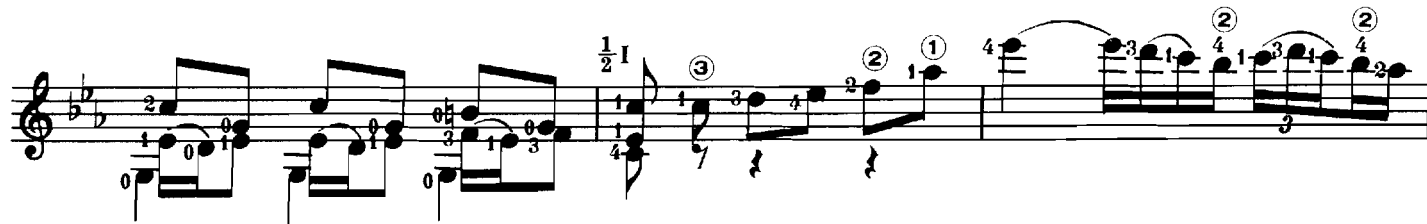
D.S. 3/8 al 4/4 e segue

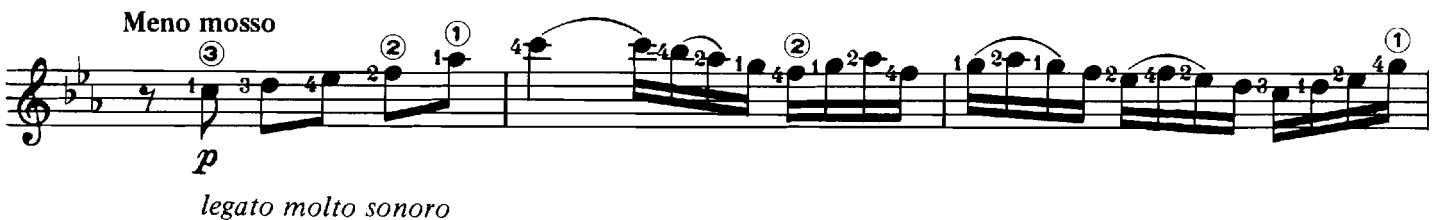
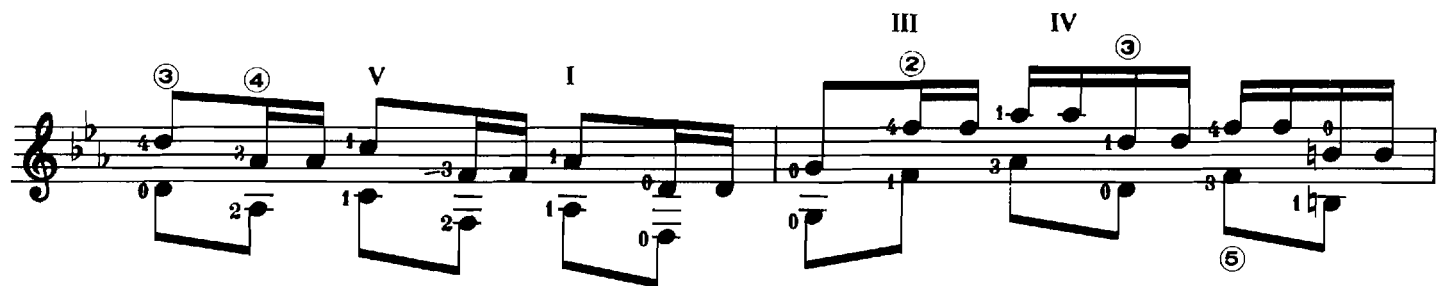
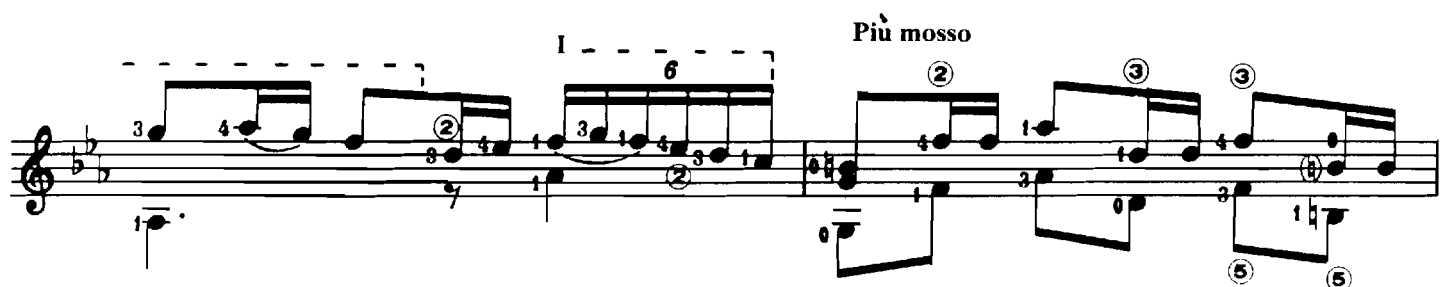
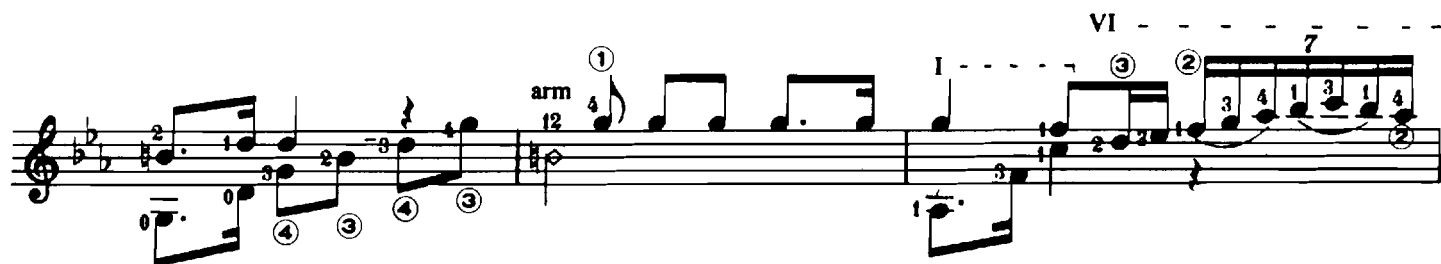
VII

Meno mosso

legato molto sonoro

$\frac{1}{2}$ I - - - - -





[illegible]

D.S. al Fine e segue

The musical score for 'The Rose Tree' is presented on a single staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. A slur covers the next two notes, C5 and D5, which are quarter notes. This is followed by a quarter note E5, a quarter note D5, and a quarter note C5. The piece concludes with a final quarter note B4. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G, 'Rose' under A, 'Tree' under B, 'The' under C, 'Rose' under D, and 'Tree' under E. The final two notes, D and C, are not accompanied by lyrics.

Träumerei

from Kinderszenen, Op. 15

Träumerei (*Dreaming*) needs little introduction since it is one of the most popular romantic melodies of all time. It is unfortunately harder to play on the guitar than in its original form for the piano, but the opportunities for tone coloration and variety of expression make it irresistible.

- [1] *The 2nd finger has to stretch here, but this fingering is still the best solution.*
- [2] *This is an imitation of a piano ornament. Simply play the small A quickly before the main note.*
- [3] *This ornament should be treated in the same fashion as the one in note 2 above. However, it sounds good if some portamento is sounded as the hand travels up.*

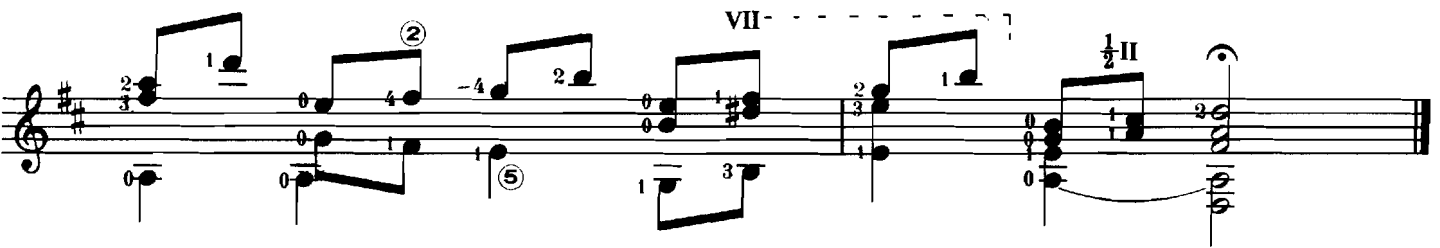
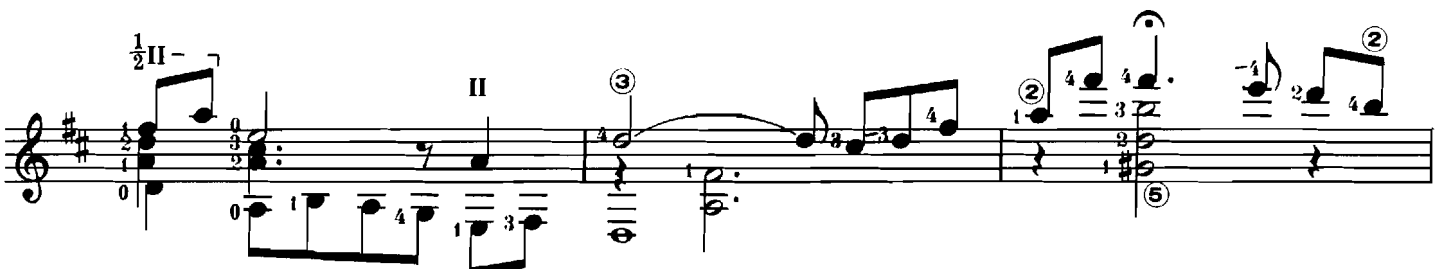
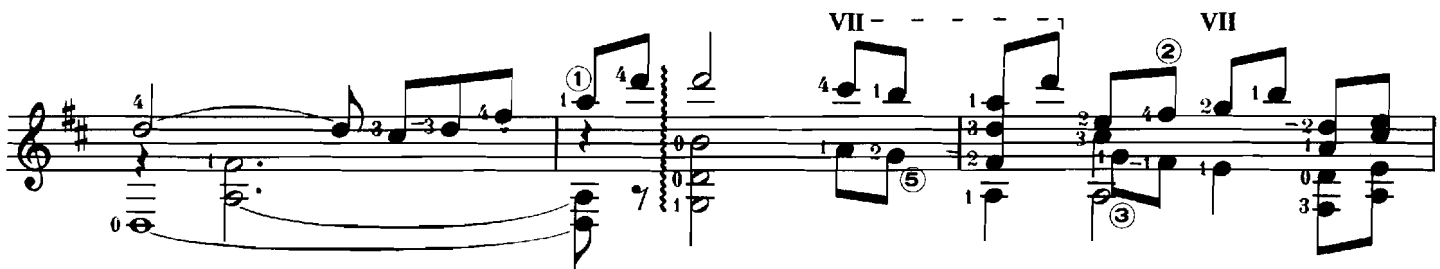
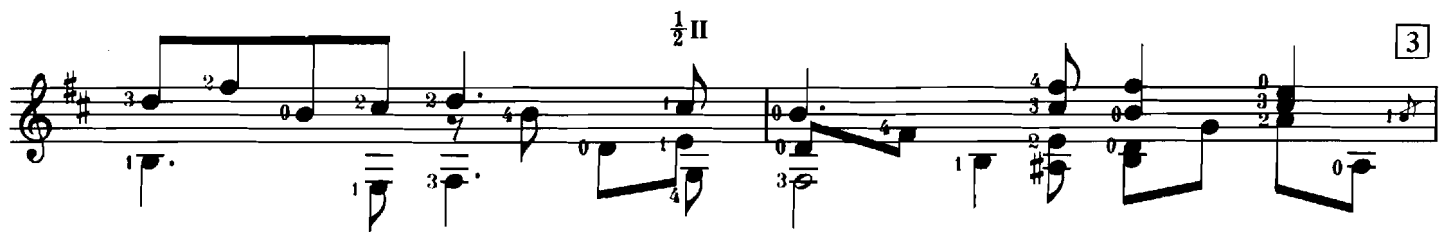


Schumann.

Träumerei

Robert Schumann
(1810-1856)
Arranged Frederick Noad

The musical score for "Träumerei" is presented in four systems. The first system begins with a piano (p) dynamic marking and includes fingering numbers (1, 2, 3, 4, 5) and a first ending bracket labeled '1'. The second system includes a second ending bracket labeled '2'. The third system includes a third ending bracket labeled '3'. The fourth system includes a fourth ending bracket labeled '4'. The score is annotated with various musical notations, including slurs, ties, and dynamic markings. The piece concludes with a final cadence.



MIA CARA



WALSE

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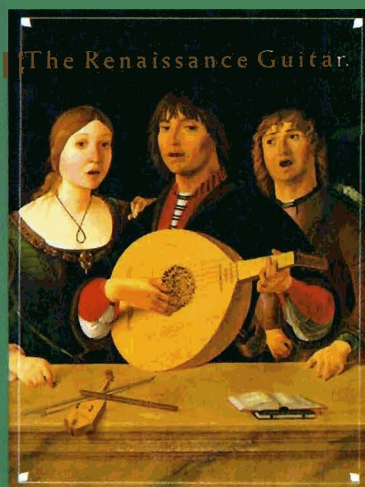
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The introductory text and study notes accompanying each piece give a wealth of biographical, technical, and stylistic information.

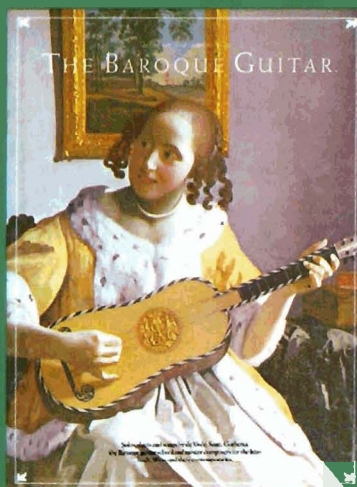
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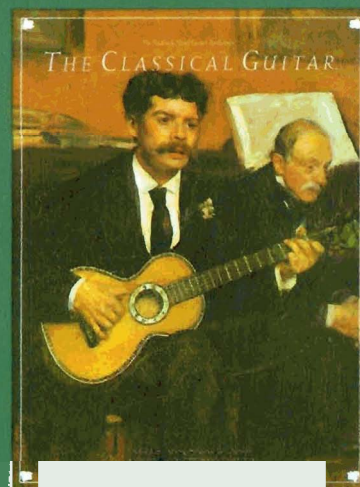
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